



Vogue

INCORPORATING VANITY FAIR

**CHRISTMAS GIFTS
HOLIDAY TRAVEL
RESORT FASHIONS**

DECEMBER 15, 1939 • PRICE 35 CENTS

Justis

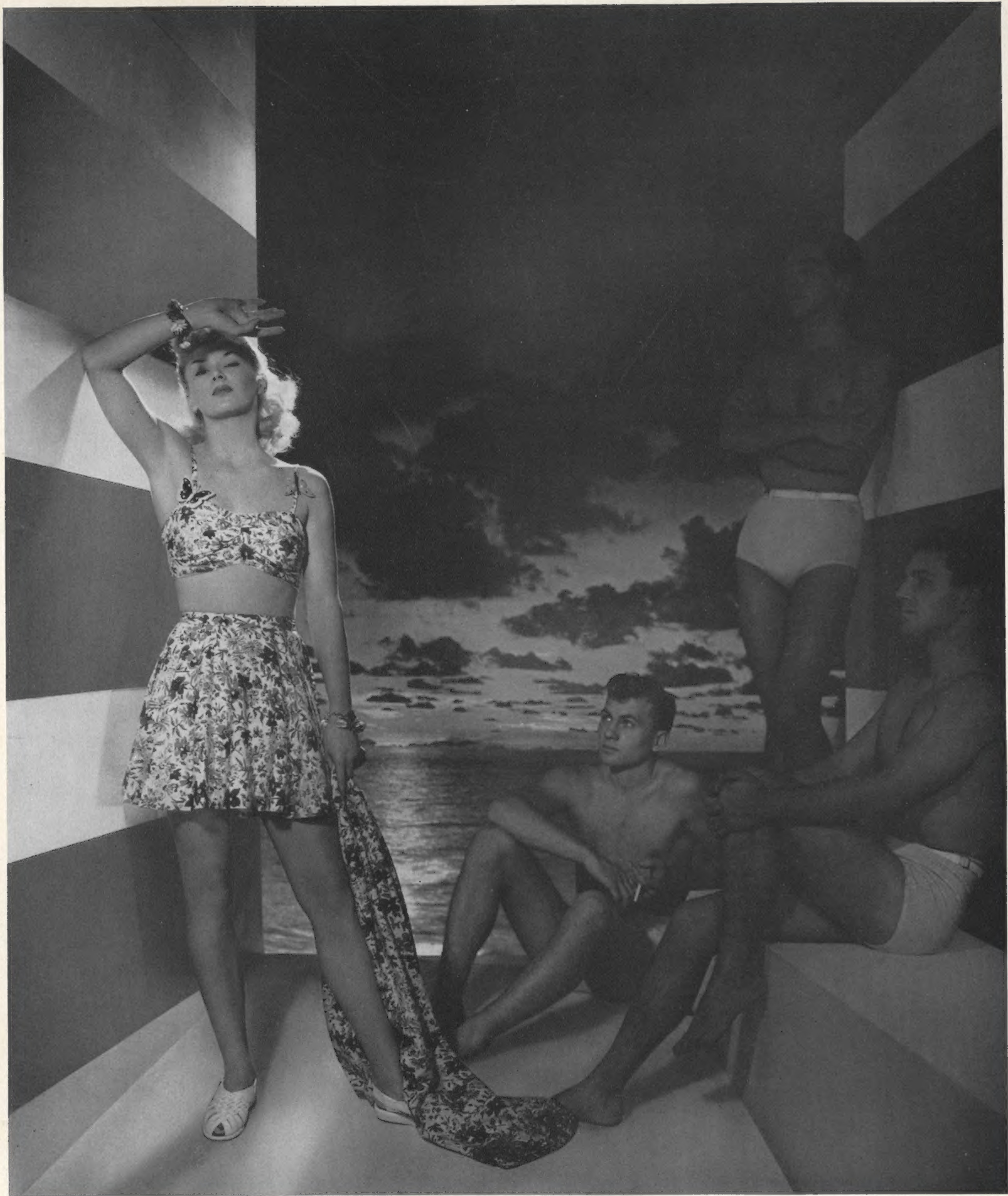


Shocking
de



Schiaparelli
Made in FRANCE

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George Platt Lynes

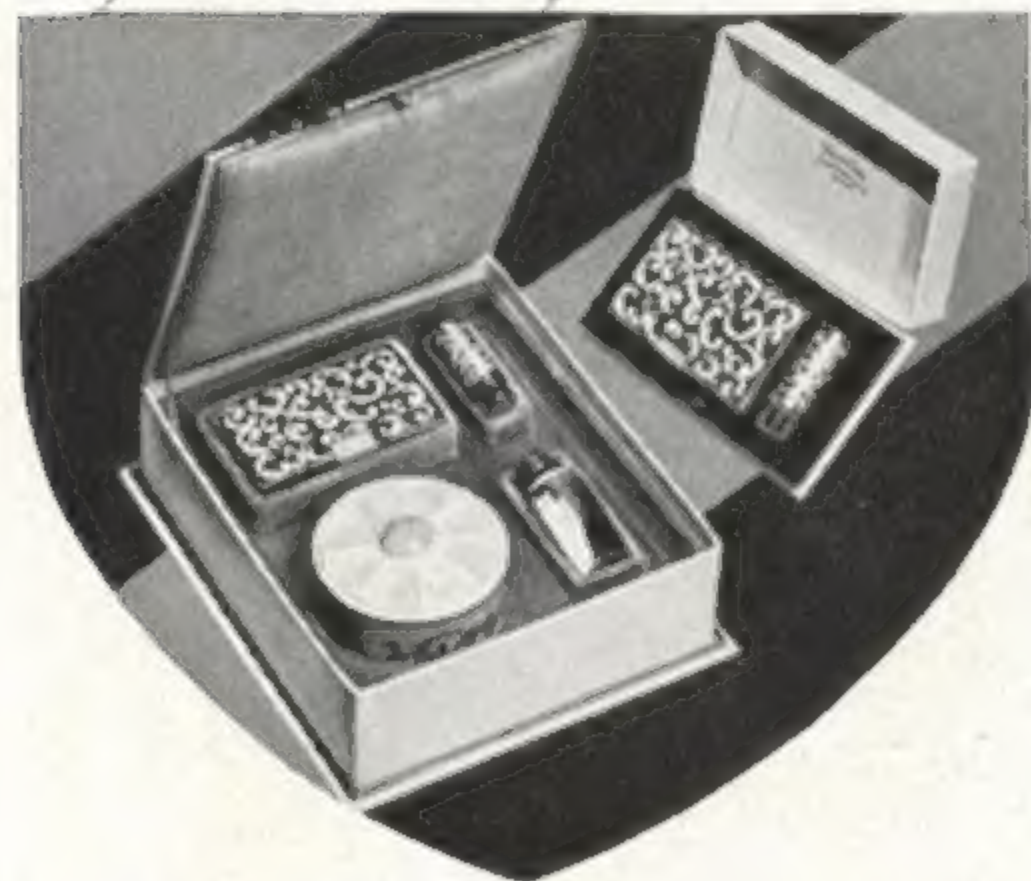
Moonlight Bathing by Brigance—Innovation by our gifted young designer—costumes created especially for night bathing, with the rich fabrics and the allure of your evening gowns, and flowing ankle-length skirts for sorties to the bar. The two-piece pure silk suit in Brigance's vivid new field flower print with rubber butterflies, 17.95 Bar skirt, 19.95 From the new resort collection by Brigance, exclusive with the South Shop, on the Fifth Floor. **Lord & Taylor**, Fifth Avenue, from 38th to 39th Street, New York.



BY APPOINTMENT TO
HER MAJESTY QUEEN MARY



Regal "Bond Street" Gifts



A set of scrolled and emblazoned baubles, enthroned on crimson velvet—the matchless "Bond Street" Compact and Lipstick . . . \$4.50. "Bond Street" Compact, Lipstick, English Complexion Powder and Perfume, handsomely boxed . . . \$11.25.

THE selection of Yardley's "Bond Street" Perfume should delight those you wish to honor, for it ranks among the world-wide handful of great perfumes. Splendidly gift-gay in its royally emblazoned package, you may secure it in sizes at \$2.50, \$4.50, \$8.50 and \$13.50. . . . A thrill for Christmas morning also will be the exquisite new "Bond Street" Dusting Powder priced at \$1.50. And "Bond Street" Toilet Water, also new this year, imprisons the same perfume for a far-from-fleeting moment, \$1.50. May we suggest all three for a near and dear one? You'll find "Bond Street" gift suggestions at Yardley, 620 Fifth Avenue, and in any finer store.

Bond Street
A Perfume by Yardley

GEORGE PLATT LYNES



Play and be chic...in these exclusive fashions
from our French ready-to-wear collection

Henri
Bendel
10 WEST 57
NEW YORK

from **PALM**
SPRINGS
in the Garden of the Sun



**DESERT CLOTHES IN
 FASHION APPROVED
 ENKA RAYON**

*P*HOTOGRAPHED at El Mirador...
 playmates in a snailshell print dobby
 crepe of Enka Rayon. Left: Soft shirt frock
 with long sleeves. \$25. Right: Two piece
 play suit with peasant overskirt. \$19.95

**I. MAGNIN & CO. BEST & CO.
 NEIMAN-MARCUS**



THE FASHION NAME IN RAYON **ENKA RAYON** STANDARD OF SUPERFINE YARNS
 206 Madison Avenue, New York

This Enka Fashion Approved
 Tag is the symbol of verified
 quality and approved fashion.

I. MAGNIN & CO.

FASHIONS THE COAST

SAN FRANCISCO • LOS ANGELES • SEATTLE
AND OUR OTHER CALIFORNIA SHOPS



West Coast styles are distinctively different. Wait till you get here and see. For example, this three-piece slack suit of Trade Wind acetate comes in colors that harmonize with our varied scenery — desert, beach or sea island. \$29.95

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SPORT SHOP
Detroit

Sports Shop
YOUNKER BROTHERS
DES MOINES

B.F. KERR & Co.
IMPORTERS
SANTA BARBARA

Everitt-Buelow
HOUSTON

Martha West
Sportswear

Katoff
SALT LAKE CITY

HUTZLER BROTHERS & Co.
BALTIMORE

Emory Bird Thayer
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FIFTH AVE. N.Y.

Meier & Frank Co.

Robinsons
LOS ANGELES

The Fashion
HOUSTON

MILGRIM

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Sport Shop
CINCINNATI

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Ann Allen
New Haven, Conn.

The J. L. Hudson Co.
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Sportswear Guild

America's finest shops are now starring Ivory-washable Resort Fashions. Created by members of the Sports-wear Guild—designers of America's most famous clothes for casual wear—these superbly tailored fashions will be appreciated for their beauty of line and detail. Fashion centers in your town invite you to see their collections using fabrics which have been Ivory Flakes tested to insure washability.

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Boston
Flays

Harzfelds
KANSAS CITY

Ivey's
CHARLOTTE

Gayfer's
MOBILE

Gladding's
PROVIDENCE

HALHIMERS
the good sports shop
RICHMOND

THE HIGBEE CO.
CLEVELAND

Sakowitz Bros.
Houston

JOSEPH HORNE CO.
PITTSBURGH
PENNSYLVANIA

Burdine's
MIAMI and the BEACH

L. BAMBERGER & CO.
NEWARK

SPORTS & COUNTRY CLOTHES
Lord & Taylor
FIFTH AVENUE

DOSNIK'S
WINSTON-SALEM

HAMILTON & Co. INC.
NEW HAVEN

Lenore Napoleon
DAYTON, OHIO

IMPORTERS
Saxe Kay
DETROIT

Stackpole, Moore, Tryon Co.
HARTFORD

DESERT FASHIONS
Goldwaters
PHOENIX PRESCOTT

Rose Robinson
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JONAS
ST. NEW YORK

RICH'S
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L.L. BERGER Inc.
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LIPTON'S
LADIES TOGGERY, IN
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Adler & Adler, Inc. 550 Seventh Avenue, New York

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Kane-Weill, Inc. 498 Seventh Avenue, New York

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For Safe washing
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Dress Parade

*A Gift Supreme...rare, new fragrance...colorful
...magnetic...as compelling as martial music...
as subtle as thought unspoken.*



A NEW PERFUME BY

palmer
SINCE 1847



THE AGE-OLD WISH OF MOTHERS

Over tender young bodies, a mother dreams of her children. What, more than she has given, can she give of herself to accompany them? Strength, a serene mind, her appreciation of the world? These—and beyond them a wish, deeply, universally feminine:—that she be remembered in beauty. . . . How frequently such an impression will be crystallized in the gems she wears. For color and contour may slip from the mind's eye—satin, fur, fragrance perish. But the diamond sparkle at throat and wrists—the flash of flame from a caressing hand—kindle sparks that

glow for a lifetime. To possess the jewels that endowed them is one of life's great privileges. One you can assist your husband in planning richly for your child. . . . By remembering these simple rules for his gift of your diamonds. Obtain them from a reliable merchant. (Many will assist in the purchase of a handsome stone by extending payments over a period of months.) Any other course may be unwise. See that he knows that weight alone does not determine price. Color, purity, cut are important. Let this table guide—to immortal symbols of loveliness.

DE BEERS CONSOLIDATED MINES, LTD., AND ASSOCIATED COMPANIES

CURRENT PRICES OF QUALITY DIAMONDS: (*Exact weights shown are infrequent. Fractional weights at relative*

prices.) One-half carat, \$100 to \$200   / One-carat, \$325 to \$600   / Two-carat:  (Square-cut)

  (Brilliant) \$900 to \$1750. / Three-carat.  (Marquise)   (Brilliant) from \$1500

Size alone does not determine diamond value. Purity, color and excellence of cutting affect the prices of diamonds, regardless of weight. These prices do not include mounting.



Danger

—the perfume that's not for the timid!

Flame to man and his ego, Ciro's audacious perfume, DANGER, has become the *must-have* of women who are frank in their femininity. It's definitely not for the timid!... In its new \$12 size, as at \$27.50, DANGER'S bottle and package are characteristically daring.

parfums

C I R O

Paris



new
\$12 size

*because their sleek beauty triumphs over
trunks SMART travellers take along*

pakables *

Here are dresses that can't possibly suffer from claustrophobia. For it doesn't matter a bit in what small space you confine them. A few minutes on a hanger and there's hardly a wrinkle. Do you know why? They're tailored in exclusive fabrics scientifically woven and specially processed to fight off wrinkling. The Pakables shown here are fashioned of Burma Mesh, selected because its resilient *Celanese** Rayon Yarns valiantly aid the anti-crush cause. You'll recognize the *real* Pakables by their label and brown and white hang-tag. About \$25.00



Matching Pakables Hats about \$6.00



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The Dayton Co. Minneapolis
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Marshall Field & Co. . . Chicago
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Vandervoort's St. Louis
Switzer's Phoenix
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Pasternak's Washington, D. C.
Creed's, Ltd. Toronto

J. W. Robinson Co. . Los Angeles
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If unable to find Pakables dresses and hats in your city write direct to PAKABLES, 498 Seventh Ave., N. Y.

"around the corner or around the world Pakables take you there smartly"





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There's no finer place to enjoy desert life than the Desert Inn—a 35-acre garden estate in the midst of scenic splendors. So carefree and informal, yet one of America's most luxurious hotels. Join the distinguished winter colony who finds here perfect rest or recreation. Your own private bungalow; swimming pool, tennis courts... all sports. And food par excellence!

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DESERT
INN**

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Visit America's newest
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—warm, dry
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A week, month or season in "the healthiest city in America" is a memorable experience. For Tucson's climatic advantages, scenic grandeur, and rare western hospitality give it unique charm. Luxurious hotels, shops and schools assure every metropolitan convenience. Fast transcontinental train and plane service.

MAIL THIS or write today for full information. This non-profit civic club serves visitors without fee or obligation.

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TUCSON, ARIZONA

★ Send me free your new pictorial booklet with complete facts about life in the land of sunshine.

NAME _____
ADDRESS _____

THE GOURMET'S GUIDE

SELECTED RESTAURANTS IN AND OUT OF TOWN

RESTAURANTS—dining

DIVAN PARISIEN

17 East 45th St.
Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad. Luncheon and Dinner. Finest vintage wines, and liquors. Air Conditioning. MURRAY HILL 2-9223

THE MARGUERY—RESTAURANT FRANÇAIS
270 Park Ave.—W1. 2-8494. Famous for the real Filet of Sole Marguery and hot hors d'œuvres. Parisian Specialties every day. Lunch—Dinner—Cocktail Hour.

JANE DAVIES'

145 West 55th St.
Luncheon 55c, 65c, 75c Dinner \$1 and \$1.25
Vintage Wines

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner \$1.10 & \$1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON, 118 E. 48th St. Completely air-conditioned. Justly famous for cuisine and cellar. Luncheon \$1—Dinner from \$1.50 in the Main Dining Room. Dollar London-Buffer-Dinner before theatre in the Bar.

THE BLUE BOWL AT 157 EAST 48th ST. specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to \$1.25.

KENTUCKY SERVES A MEAL

Featuring Kentucky Mint Juleps.
Luncheon from 75c—Dinner from \$1.00 to \$1.50
Elizabeth D. Reynolds, Inc., 15 East 48th St.

MIYAKO—JAPANESE CUISINE, 310 W. 58th St. Columbus 5-0577. Famous original Sukiyaki—cooked right on your table. Tempura Cuisine. Excellent luncheon & dinner. Open 12 to 11 P.M.

CHAMBORD—803 Third Avenue, N. Y. (EL 5-7180). French Cuisine for the gourmet. Novel kitchen behind glass. Cellar for "Connoisseurs". Lunch from \$1.00 Dinner from \$2.00. Air conditioned. Closed Sundays.

CAVIAR RESTAURANT—18 East 49th Street. "Rendezvous for Epicureans." Direction of Antoine Dadone. Unique cuisine, rare wines. Luncheon, cocktail hour, dinner. Wickersham 2-2224.

JANET OF FRANCE, 237 W. 52 St., W. of B'way. Famous for "onion soup", Chateaubriand Steak. Dinner \$1 up; lunch 65c. Janet entertains. Visit our bar. Closed Sundays. Columbus 5-8717.

CAFE TROUVILLE

112 East 52nd St.
Open for luncheon, cocktail hour and dinner. Entertainment during supper.

WHITE TURKEY TOWN HOUSE (in New York City.) Superb food in a charming, early American atmosphere. Luncheons from 95c. Cocktails. Dinners from \$1.25. Sundays; Brunch \$1.00. Dinner from \$1.50. One University Place, on historic Washington Square. Our Danbury Inn will reopen March 15.

BARBOUR
1 West 52nd Street at Fifth Avenue.
Special three course luncheon \$1.60, served 11:45 to 3. Four course dinner \$1. Soundproofed. Bar and Grill.

THE Bowman ROOM

GEORGE OLSEN
and his MUSIC OF TOMORROW

Dinner and Supper Dancing
and Continuous Entertainment

THE BILTMORE
Madison Ave. at 43rd St., New York

It's winter again, just about. The north winds do blow and whip around corners at a great rate—and there you are, dashing around Christmas shopping, and getting more congealed by the minute, and you still haven't found something that will even remotely do for Aunt Sarah. Your Christmas spirit is definitely on the ebb. What's the only thing to do? Why, find a delightful restaurant with delightful food, of course.

You remember The Gourmet's Guide, the perfect Baedeker for such a situation. You pop into the nearest newsstand, or, if you have any foresight, you pull it out of your purse.... And that is how, thanks to The Guide, you get warm and well-fed, and start out again with your Christmas spirit definitely looking up.

RESTAURANTS—dining

CAFE ST. DENIS—11 East 53rd Street, EL 5-8032. A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from \$1.25. Also à la carte.

SCHRAFFT'S. Home of Fine American Cooking. Breakfast, Luncheon, Afternoon Tea, Cocktails, Dinner, Supper, Sodas, Ice Cream, Cakes, Candy, Club. Dinner \$1.35. 38 Schrafft's in Greater N. Y.

LA CRÉMAILLÈRE

Formerly on the Roof 30 Central Pk. S., now 24 E. 62nd. Cocktail lounge. Cuisine and Cellar of reputation. Lunch from \$1. Dinner from \$1.75. RIL 4-9671.

KUNGSHOLM, 142 E. 55 St.

Prix Fixe Luncheon 75c. Dinner de luxe from \$1.25. including Smörgåsbord. Cocktail Bar & lounge. Music by Muzak. Swedish specialties. EL 5-8183.

4 W. 49th SUSAN PALMER 11 A.M. to 11 P.M. No better food any place at any price. Specialties every day by popular demand. Luncheon from 65c—Dinner from \$1.00. Try the famous oyster bar.

PATRICIA MURPHY'S Candlelight Restaurants. The Barclay—33 E. 60th St., Manhattan. The Candlelight—114 Henry St., Brooklyn. Sophisticated American Foods.

THEODORE'S RESTAURANT, 4 East 56th Street. Plaza 3-6428. One of New York's outstanding restaurants. Luncheon \$1.25. Cocktails, Dinner \$2. Closed Sundays. Le Ruban Bleu open 11 P.M. to 4 A.M.

PORTOROSE—10 East 52nd St.

Famous continental cuisine. Intimate atmosphere. Luncheon \$1.00. Dinner \$2.00. Also à la carte. All game in season. ELdorado 5-9144.

SWEDISH RATHSKELLER
201 East 52nd (EL 5-9165.) Outstanding Swedish Cuisine. Smörgåsbord. Luncheon 60c, 75c, \$1. Dinner \$1.25 and à la carte. Selected Wines & Liquors.

CURTAIN DINNER

7 to 8:30 nightly

Before the Theatre

Prix Fixe Dinner
No couvert or minimum

Netherland Bar... Open Daily

The SHERRY NETHERLAND
FIFTH AVENUE AT 59th STREET
Where the Park begins

RESTAURANTS—dancing

LE COQ ROUGE—65 E. 56th St. Famous cuisine. Luncheon. Dinner and after theatre. Dancing—Entertainment. George Sterney's Orchestra and Tisdale's Trio. Reservations. PLaza 3-8887.

LARUE—45 East 58th Street, VOL. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Joseph Smith's orchestras. Continuous dancing till 4 A.M.

ST. MORITZ-ON-THE-PARK, 50 Central Park South. Dinner and supper dancing in the Cafe de la Paix, featuring 'Round the World Bar and Sidewalk Cafe. The home of the famous Rumpelmayer's.

THE WHIRLING TOP—3 E. 52 St. Rendezvous for Connoisseurs of excellent cuisine, wine & liquor. Luncheon 65c-\$1; Cocktails from 25c till 6 P.M.; Dinner \$1.50-\$3.50; Entertainment. EL 5-8051.

GAME COCK, 14 E. 44th St.

Jack Stutz will make you feel right at home. Superb food. Excellent wines, liquors. Luncheon, cocktail hour, dinner. Informal dancing from 6.

LOUNGE BAR

WHALER BAR—Madison Ave. at 38th St., N. Y. Board the whaler "Wanderer" as she gets under way with a full cargo and all hands on deck. Pull up to the captain's table and have your tot of pilot's grog. Special shoppers' luncheon from 55c.

NIGHT CLUB

LEON & EDDIE'S, 33 W. 52 St. World Famous café-restaurant offers America's most amazing values in food and entertainment. "Sly" and subtle Eddie Davis heads the show. Continuous Dancing. Should be on your "must" list.

FOOD FOR BEAUTY

HELENA RUBINSTEIN'S ZURICH LUNCHEON
715 Fifth Avenue. Where smart women learn to diet for streamlined vitality in an atmosphere of international chic. Four-course luncheon, \$1. to \$1.50.

LONG ISLAND

ROUND HILL RESTAURANT. Séjour des Gourmets. So. Huntington. Cuisine Française. Dining al fresco. Wines & Liquors. Open all year. 34 miles from N. Y. on Jericho Turnpike, Rt. 25. Huntington 1371.

NEW JERSEY

HANS CHRISTIAN ANDERSEN, Paramus, 15 min. from Geo. Washington Bridge, Route 4. Luncheon, cocktails, tea, dinner. Dutch Oven Chicken & Cape Cod Pecan Pie. Closed Mondays except holidays.

WASHINGTON

HARVEY'S FAMOUS RESTAURANT—1107 Connecticut Avenue. Famous for notable dinners and distinguished diners since 1858. Your Washington visit should include this far-famed epicurean rendezvous in the Nation's Capital.

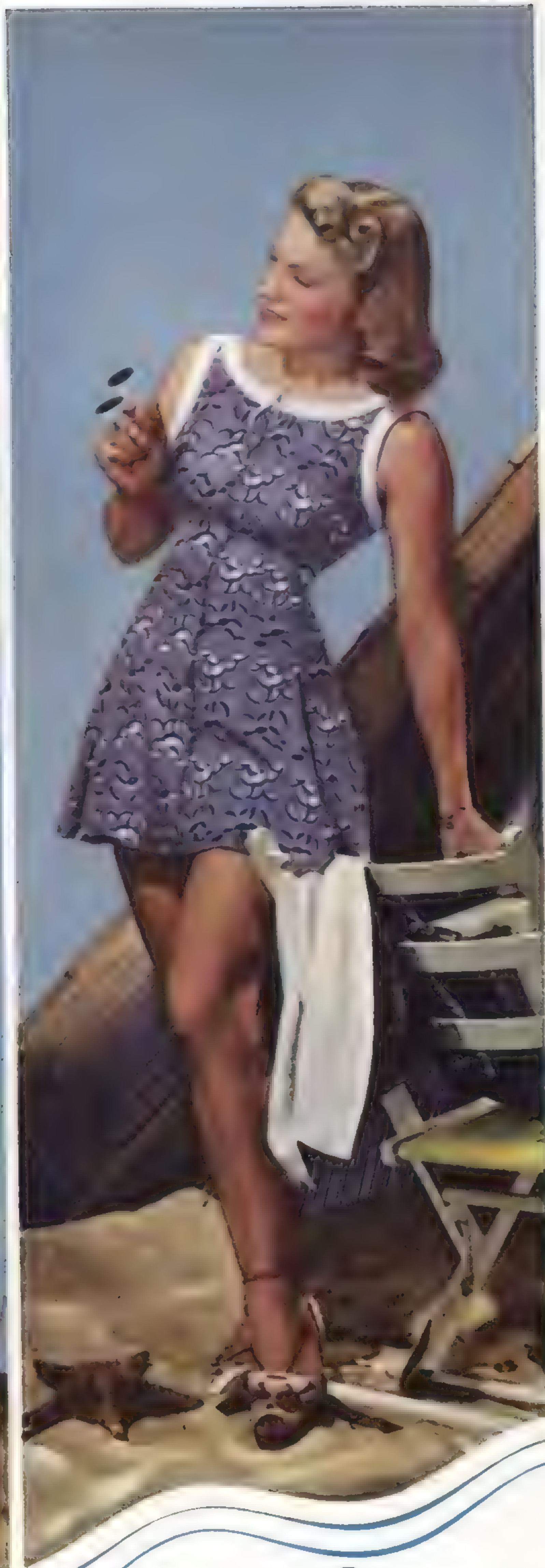
*A Merry, Merry,
Christmas and the
Happiest of Happy
New Years!*

*Fefe's
Monte Carlo*

49 East 54th St. Plaza 5-7341

PACIFIC

Desert Idyl



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Grosse Pointe; Cleveland Heights; Garden
City; Mamaroneck; East Orange

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FABRIC DESIGNS BY *Magda Polivanov*

We found her in a Greenwich Village studio, turning out the freshest, gayest prints in the world . . . prints that expressed perfectly the carefree, casual spirit of American playtime clothes. We asked Madame Polivanov to create a series of designs especially for us. Pacific Desert Idyl is the result . . . delightful little Mid-day and Sunrise motifs in strange, brilliant colors, printed on a smart Crown spun rayon and flax fabric, now seen in young play clothes, both chic and comfortable to wear . . . bound to please you and make country-and-seaside fashion headlines. **PLAYSUIT**, 3-piece ensemble. Dawn pink, mist blue grounds. 15.95 **DRESSMAKER BATHING SUIT** with hooded jacket. Mid-day blue, cactus green grounds. Suit, 10.95; jacket, 7.95 **SLACK SUIT**, in-or-out shirt and slacks. Mid-day blue or adobe, 10.95



PACIFIC MILLS, 214 CHURCH ST. • N.Y.

Youthful Glamour

BY DU BARRY



Gown and Vanity Case, Saks Fifth Avenue . . . Glamour by Du Barry



Cleansing Cream for Dry Skin—1.00
Skin Freshener—1.00



Foundation Lotion—1.25



Lipstick and rouge
1.00 each
Powder, large box—2.00

YOUNG skin should have such special care to guard its tender loveliness! Refreshing creams and lotions to lubricate, soften and protect. So here is our Du Barry beauty treatment designed especially for you.

To cleanse . . . you should have a cream of light, delicate texture. Thick, heavy creams are not for young skin! And yet, to keep it lovely, your skin needs the emollient qualities of certain rich oils.

And so we recommend our *Du Barry Cleansing Cream for Dry Skin*—of light, fluffy texture, extra soothing and softening, an efficient cleanser!

You will find a Du Barry beauty advisor at the better cosmetic counters. We invite you to make her your personal beauty consultant.

Then, to make sure that you remove all the cream along with all the dirt—our delightful *Du Barry Skin Freshener*. A mild, refreshing lotion which contains a special ingredient for dissolving grease.

To lubricate and soften . . . we advise *Du Barry Tissue Softening Cream*. A splendid cream for young skin. Made on a rich lubricating base, yet its texture is much lighter than that of the creams we make for more mature skin. To keep your complexion smooth and lovely, use this cream *every single day!*

To protect . . . the right powder base. Don't make the mistake of thinking that, because you're young, you don't need a powder base. Now is the time for you to shield your skin against the havoc wrought by dirt and exposure.

But here again, be careful not to smother the fragile beauty of your complexion with a too-heavy powder base! We advise *Du Barry Foundation Lotion*, a lovely creamy liquid which leaves just a delicate film to soothe and protect your skin and to keep your make-up dewy-fresh hour after hour.

Du Barry

BEAUTY PREPARATIONS

MADE BY RICHARD HUDNUT • NEW YORK • PARIS • TORONTO

Bonwit Teller
NEW YORK • PALM BEACH • MIAMI BEACH

Town Twins
Go South



Newest of our topflight shirt-and-skirt Exclusives. White wool flannel jacket, copy of our own Hermès import, with felt appliqué in red and emerald, or red and royal, 22.50 Wear it for day, *above right*, with matching skirt, 10.95, or for evening, *above left*, with open-neck shirt of MALLINSON'S KAMEO, a new rayon crepe Romaine, and matching full-length skirt. Emerald, red, royal. Shirt, 5.00, Skirt, 12.50 Monogram on pocket, 1.00 Photographed left, Town Twins☆ stitched pleat Exclusives—shirt-and-skirt in white nubby linen. Shirt with royal, red or emerald buttons, 5.00 Skirt, 10.00—Sizes 12 to 18.

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Vogue will be very glad to aid you at any time by answering your questions about schools and camps both here and abroad

SCHOOL DIRECTORY

Write to Miss Marian Courtney,
Vogue's School and Camp Bureau,
420 Lexington Avenue, New York,
or telephone: MOhawk 4-7500

Boys' Schools

LOS ALAMOS RANCH SCHOOL

For those who want the best in College Preparation, climate and individual care. 800 acre ranch overlooking the Rio Grande. Invigorating dry air of the Rockies, 7300' elevation. All western and winter sports. A. V. CONNELL, DIR., OTOWI, NEW MEXICO.

CRANBROOK SCHOOL

Distinctive endowed boys' school. Grades 7-12. Post-graduate courses. Unusual opportunities in music, arts, crafts, sciences. Hobbies encouraged. All sports. Single rooms. Strong faculty. Near Detroit. Registrar, 4690 LONE PINE RD., BLOOMFIELD HILLS, MICH.

AUGUSTA MILITARY ACADEMY

Preparatory for leading colleges. Gym. pool. All sports. Troop of 36 riding and cavalry horses. 700 acres. 74th year. Reasonable rates. Send for catalog. COL. T. J. ROLLER OR MAJ. C. S. ROLLER, JR., FT. DEFIANCE, VA.

STAUNTON

Distinguished military school for 79 years. Prepares boys (10-20) for all colleges, universities. Annapolis, West Point. Modern fireproof buildings. Separate Junior School. Catalogue. Address COL. EMORY J. MIDDOUR, SUP'T., BOX V-12, STAUNTON, VIRGINIA.

WASSOOKEAG SCHOOL

Accredited preparatory school employing tutorial method. One teacher for every three boys. Flexible program adjusted to the interests and aims of the individual facilitates distinctive college preparation. LLOYD HARVEY HATCH, HEADMASTER, DEXTER, ME.

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A college preparatory school where each boy's program is adapted to his abilities and needs. Small classes. Lower school for boys 12 to 15. Boys admitted during Jan. and Feb. Catalogue. WILLIAM D. PEARSON, HEADMASTER, MILFORD, CONNECTICUT.

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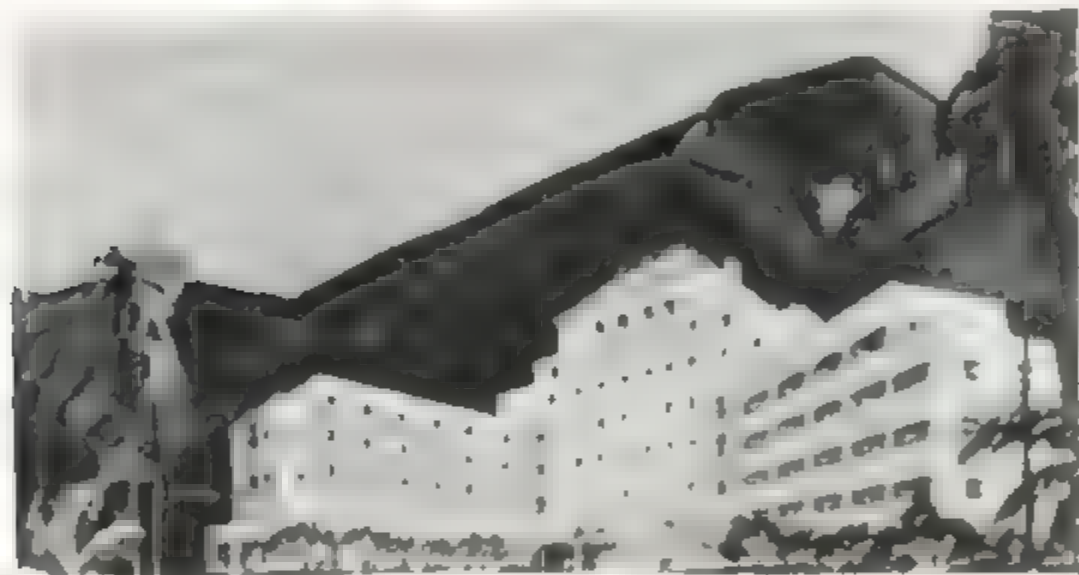


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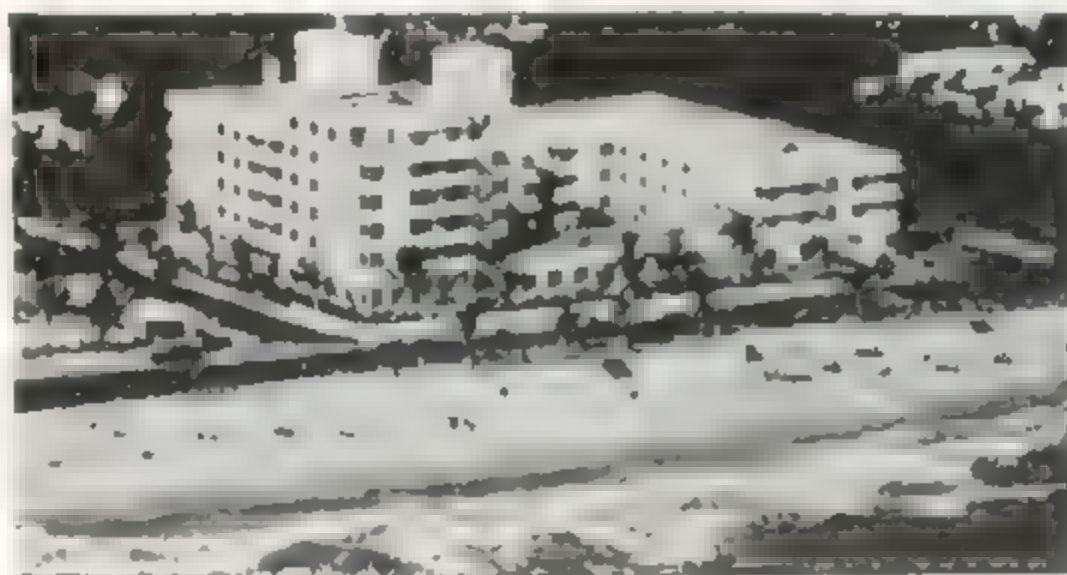
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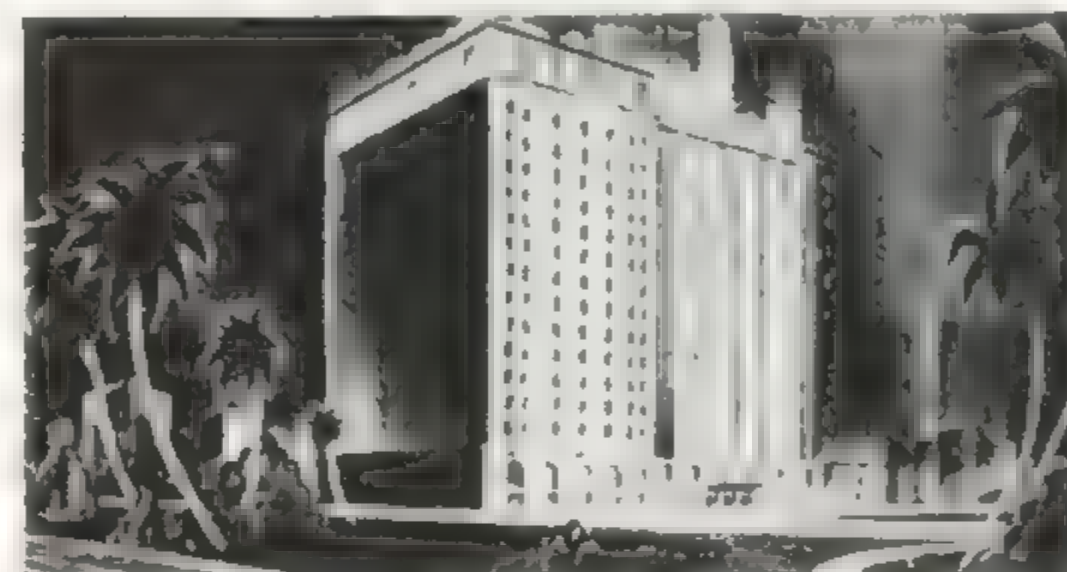
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Miami

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Miami



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Miami Beach



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VOGUE'S

A DIRECTORY OF FINE

CHRISTMAS—WARM? This year the South is making extensive plans for your yuletide holiday against a background of semi-tropical splendor. Santa Claus does not restrict Christmas carols or Tom and Jerrys to the North so why shouldn't the family reunite in a region which seems to have been created for play?

Social life will flourish where there is a chance to enjoy diversity and the southern social program is nothing if not diversified. Arthur Murray instructors throughout most of the southern resorts have plans for some sort of a dance cavalcade during Xmas week. White Sulphur Springs and Sea Island, Georgia, in particular offer varied programs which include: Steak Fries, Formal Dances, Costume Balls and Yule Log Ceremonies—all to be flavored with a bit of mistletoe.

FLORIDA

Miami Beach



THE FLAMINGO

Christmas in the Tropics! Exchange your Christmas tree for a palm at this exclusive resort hotel. Swim, play golf, tennis, dance—or if you prefer, relax beneath a lazy southern sun. Holiday rendezvous for school and college girls and boys. Restricted. Bungalows. Special early season rates in effect to January 15th. C. S. Krom, Manager.

Miami Beach



THE HOTEL PANCOAST

A Palm for your Christmas Tree! Surf bathing New Year's Day! The Holidays at this exclusive seaside hotel are unique—delightful! School children benefit from sunshine—make your plans to include the entire family. You'll find the Pancoast ideal—private beach, cabanas. Holiday rates. For details or reservations write or wire Arthur Pancoast, Pres.; Norman Pancoast, Mgr.

Miami Beach



THE SURFSIDE

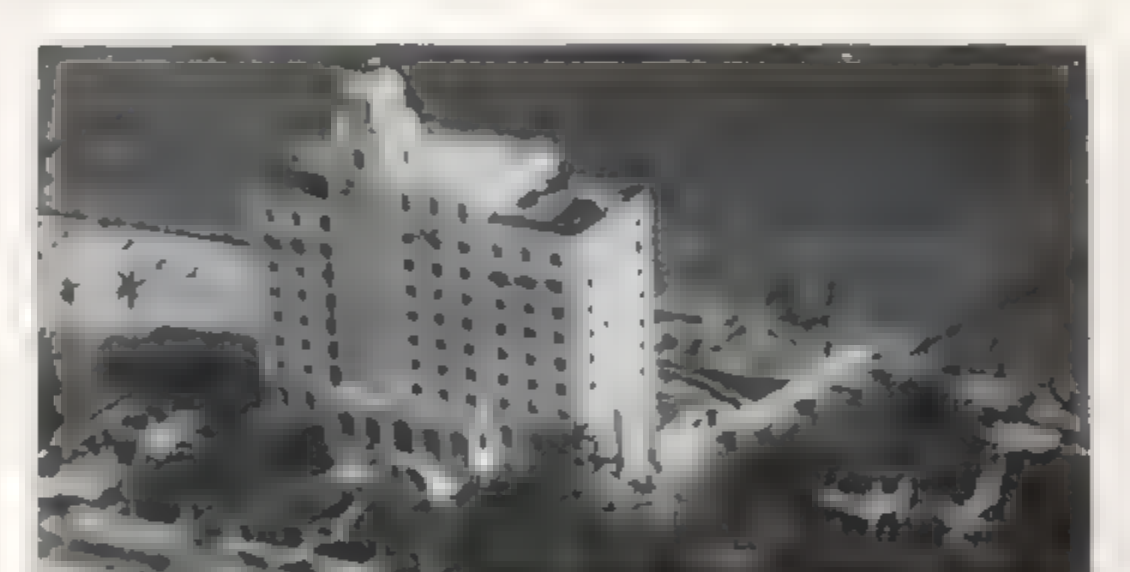
One of the largest private beaches of any Miami Beach Hotel reserved for guests. 125 Rooms—all waterfront, ocean or lake, all with private bath and shower. Ownership management. European Plan, reasonable rates. Excellent Dining Room. All sports. Separate Bather's Elevator. Fireproof. Steam Heat. Early Reservations. Write for booklet to J. H. Miller, Managing Director.

FLORIDA

Miami Beach

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Miami Beach



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Miami Beach



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TRAVELOG

HOTELS AND RESORTS

CHRISTMAS—COLD? If Christmas means to you a ride in a sleigh or a cheery group gathered before a friendly fireplace, then Canada and the New England States offer the perfect background. Most of the Canadian and New England Ski Centers will be in full swing by December 25th. We wouldn't advise you to plan your winter trip too far in advance if you are interested in skiing because it is much wiser to wait and see what the snow conditions will be in different sections of the country. However, you can be fairly certain that the Laurentians will offer fine powder snow throughout the winter season and the facilities are unexcelled. Whether it's North or South don't be a stay-at-home because next year Christmas may be celebrated in March and it's a good idea to prepare yourself.

FLORIDA

St. Petersburg



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GEORGIA

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NEW JERSEY

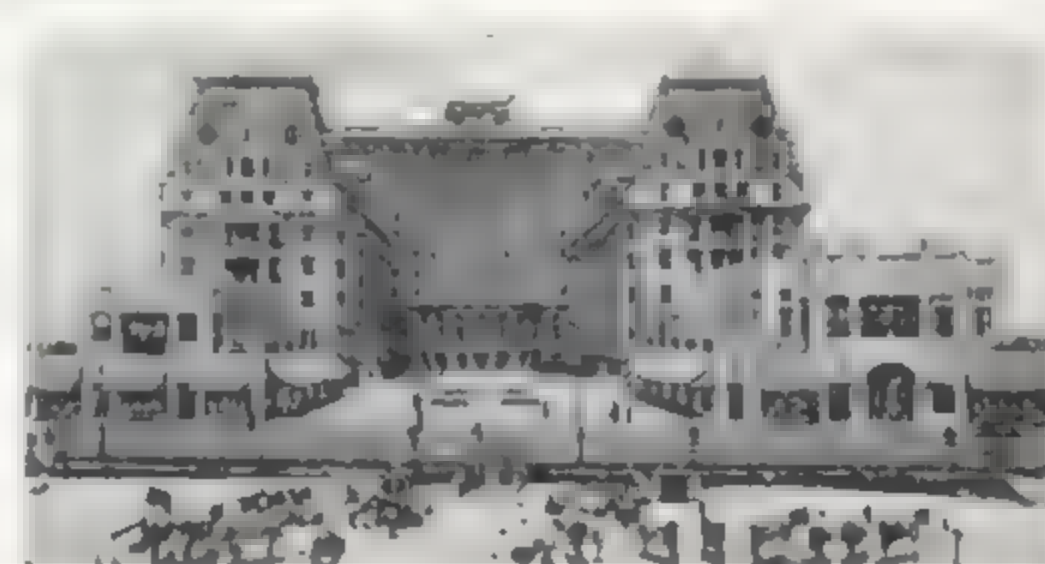
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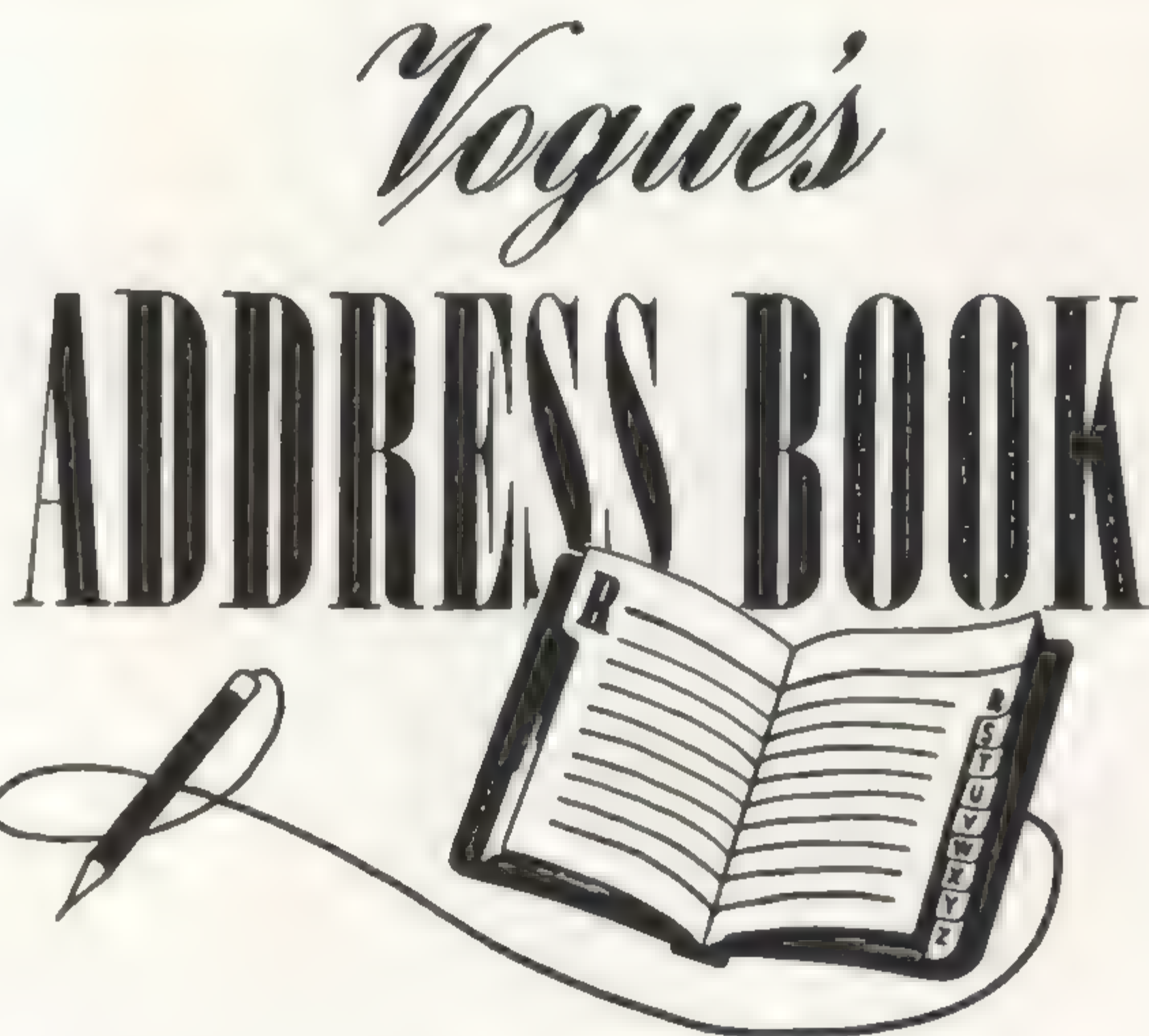
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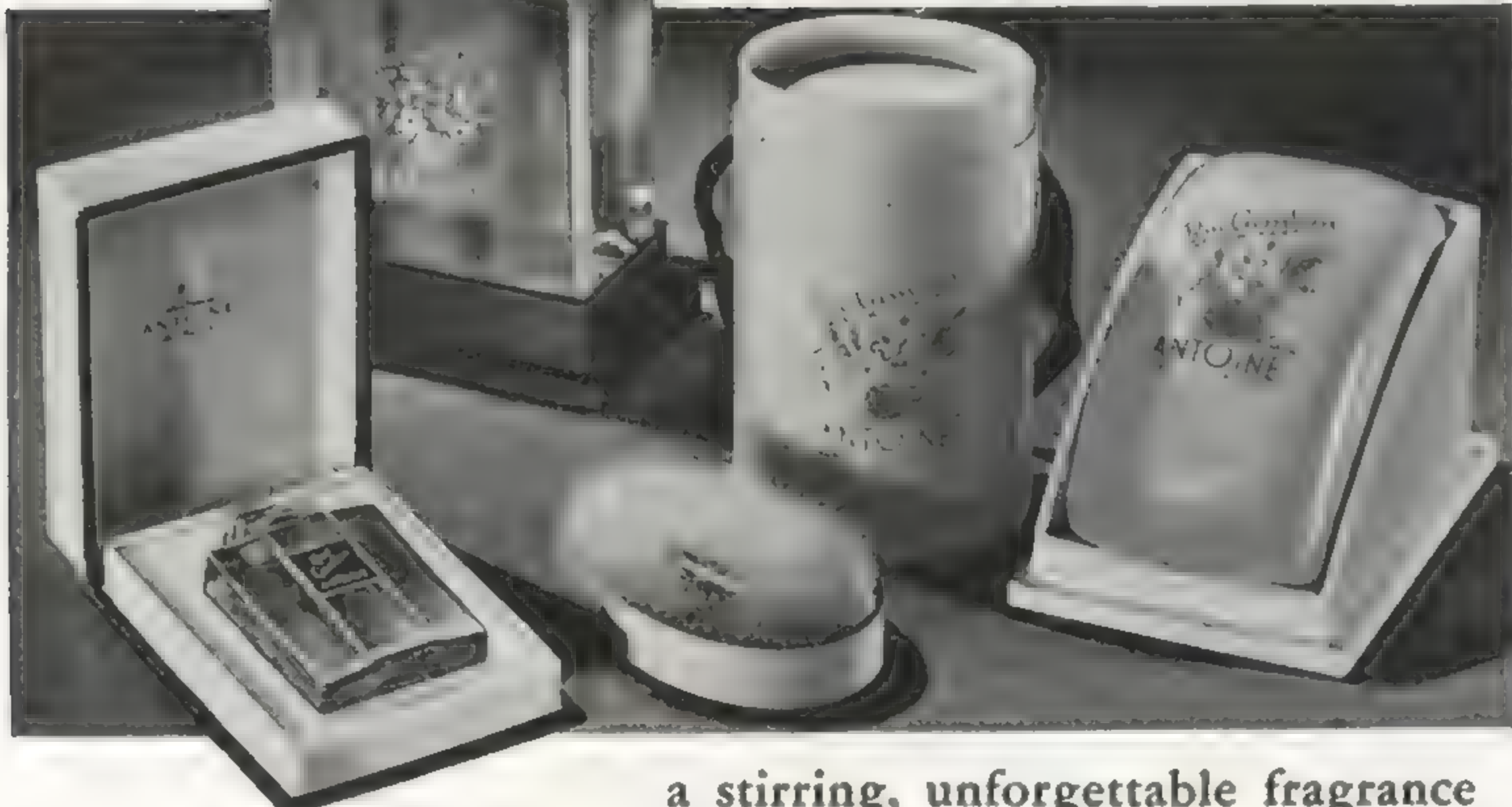
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Christmas music

Christmas draws near, and the melody of Christmas begins. At first it is scarcely more than the tinkle of Santa Claus bells, but finally the rounded, glorious strains of a Christmas symphony lifts hearts above the streets to the Christmas heaven of peace on earth, good-will to men.

Among programs of Christmas music around town, we have found some high-lights that will make any Christmas a merrier Christmas—and if you should be a stranger in New York this season, let this music light a glow for you.

JOHN WANAMAKER'S schedule for Christmas music begins December 11 and carries through to December 23. On Monday, December 11, at 6 p.m., it will present the Paulist Choristers under the direction of Father Finn; Saturday, December 16, at 12:30, the Little Church Around the Corner choir; on Monday, December 18, at 6 p.m., the Don Cossack chorus directed by Serge Jaroff; on Saturday, December 23, at 12:30, the Grace Church choir. For information about the other splendid Christmas concerts, which are almost daily, call Miss Anderson, at STuyvesant 9-4700.

THE CLOISTERS at Fort Tryon Park will broadcast mediæval music in the chapel and the Romanesque Hall from December 18 through December 30. Gregorian chants, recorded by the monks' choir of St. Pierre de Solesmes, will be especially featured, and well worth a trip to The Cloisters, even if you've been there many times to see the famous tapestries.

COLUMBIA BROADCASTING SYSTEM will broadcast Sunday afternoon, December 24, at 3 p.m. the yearly Christmas program of the Philharmonic, featuring the Corelli Concerto Grosso, whose subtitle is "For the Blessed Nativity." At midnight of Christmas Eve, the carol service by the CBS symphony will be conducted by Howard Barlow. On December 21, CBS will dramatize "The Night Before Christmas," from 7:15 to 7:30. As before, this will be directed by Nila Mack.

THE NATIONAL BROADCASTING COMPANY will start its Christmas presentations on December 19, with "What Makes Christmas," on the Meet Mr. Weeks program, from 9:30 to 10 p.m.... On December 24, Vernon Crane's program will present "Twin Lambs and the Bayberry Candle," a child's story, between 12 and 12:15.... On the same day, The World Is Yours program will give "Christmas at Mt. Vernon," a dramatization.... On December 25, "Adventures in Reading," at 2 p.m., will have a special Christmas program. And there'll always be a carol swelling out, somewhere on your dial....

CHURCH MUSIC, perhaps because the shadow of Christmas across the sea makes it most fitting, seems to us a fuller and more beautiful of-

fering this season. Trinity Church will have a vespers service at 3:30 on the day before Christmas, with carols and a procession to the manger. The traditional noon service for business people will be held December 23, with the full Trinity choir and the Downtown Glee Club singing Christmas carols.

SAINT PAUL'S CHAPEL will have carol singing at midnight on December 24.

SAINT BARTHOLOMEW'S will have carol and communion service on Christmas Eve at midnight; and, on December 31, there will be the annual children's pageant of the Nativity, to the music especially composed for it by Dr. David Williams, the church organist. The full choir will sing at this service.

CHURCH OF SAINT PAUL THE APOSTLE (Paulist Fathers) will have an eight o'clock Christmas Carol service on Christmas Eve. Also before midnight Mass, there will be a fifteen-minute carol service. The Paulist choir is justly one of the most famous in the city, and, in order to get in the church, it is well to go early.

THE RUSSIAN CATHEDRAL OF SAINT NICHOLAS will hold its Christmas service on January 7 in accordance with the Julian calendar. There will be between twenty-five and fifty trees in the church and special lighting effects. The mixed choir will sing Russian hymns and chorals.

SAINT THOMAS'S begins the Christmas season with the candle-light service and story of the Wise Men and the Child, on December 17, at 4 p.m. On Christmas Eve, at 10:45 p.m., there will be a choral celebration with full choir.

TUDOR CITY, that extraordinary little town in East Forty-Second Street, enfolded by New York, will continue its custom of saying Merry Christmas, in a charming, small-town fashion. On December 22, the symbolic Yule-log will be lighted before the huge, glittering tree at the head of Forty-Second Street. Carols will be sung by the neighbouring Church of the Covenant. Following the ritual at the tree, community carol singing around a wassail-bowl will take place at Woodstock Tower, on Prospect Place.

Thus Christmas in New York will be sung beautifully, lustily, in every language for every one who wishes to listen. "Merry Christmas to all...."

Dinner for six

We find conviviality striking a new high with a background that is haunted by the famous maître d'hôtel, Malnati, in the Bowman Room at the Biltmore. Malnati belonged to the days when great bon-vivants called the Biltmore and said simply, "Dinner for six, Malnati."

To-day, Louis Seres is still with the Biltmore, in the French kitchen,

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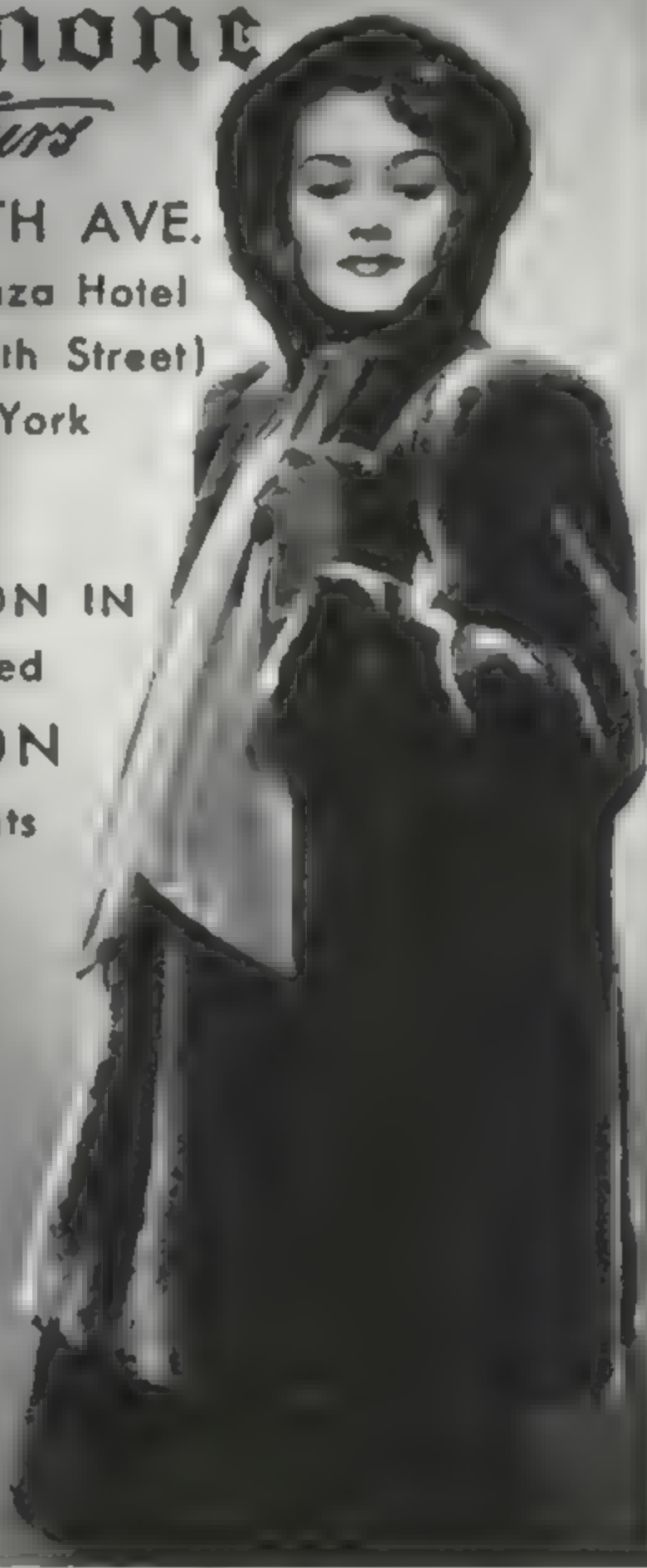
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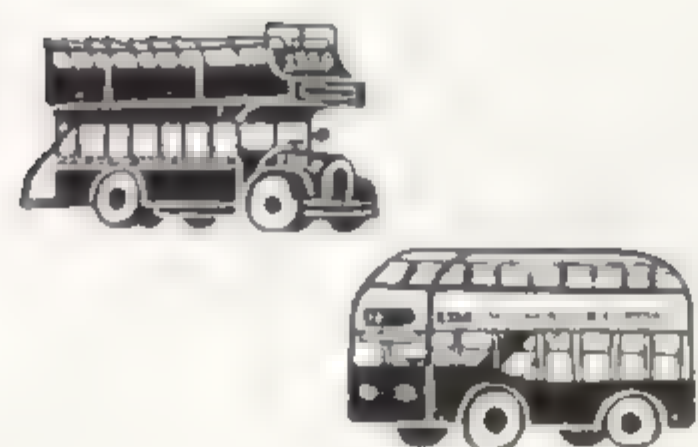
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where he has been the head chef for twenty-five years. The menu has the astonishing effect of being individually prepared, and it is impossible to ask for a favourite dish that will not be cooked with a touch that Escoffier might have approved in his pupil, Seres. George Olsen, with his Music of To-Morrow, plays during the dinner-hour and until closing time.

The Bowman Room is headquarters for many of the college boys and girls home for the holidays.

Wild turkey for Christmas

Far from their home in the Santee swamps of South Carolina, four hundred wild turkeys are living happily (until Christmas Eve, at least) at East Quogue, Long Island. They're being raised for sale at the Pine Neck Wild Turkey Reserve. There, Charles Belt, who is on the board of the Waterfowl Sanctuary, raises the brown-black birds on a regimen of cod-liver oil, vitamins, flavin, and as much coddling as sextuplets might have.

The birds, with a sweet, wild-game flavour quite different from that of the tame turkey, weigh from six to fourteen pounds each, and we couldn't think of a more luscious burden on a Christmas table. Their beautiful gold-dusted feathers, incidentally, have found much favour with Long Island's last surviving Indian tribe, the Shinnecocks, who regularly wait on Mr. Belt to beg plumes for head-dresses.

The Whirling Top

The sheer gaiety of the name may draw you through the door at 3 East Fifty-Second Street, but, after that, the well-mixed cocktails, the excellent food, and the unpretentious, but amusing floor show will bring you back again and again. Out-of-towners seem especially overjoyed when they discover it, and you are apt to be eavesdropping on Texas scandal on one side, Baltimore chit-chat on the other, and, from the bar up front, the reproach of a Californian who is eying a snowflake for the first time and doesn't think much of it.

At cocktail time, two boys entertain in mild, soft-pedaled songs with piano. The evening shows, which include dancing as well as singing and a cast of pretty girls, go on at 9:30, 12:30, and 2 o'clock.

If it's red meat you want, the

Whirling Top's steaks are excellent; if it's white meat, try the stuffed boneless squab chicken.

Now the Barberry Room

Framed decoratively by the water-like, mirrored walls of the Barberry Room at 19 East Fifty-Second Street, Cecelia Lee sings casual songs behind a small piano at cocktail time. With no effort at all, she bridges years and memories, from the days of "Smoke Gets in Your Eyes" to the now-beloved "Baby Me," dropping in a few Irish melodies on the way. Tiny lights in the velvety black ceiling above her head flicker so that the mirrors turn into vistas of liquid starshine.

The long, grand-piano-shaped room with its curved grey chairs is, incidentally, a good setting for those intense conversations which five o'clock seems to produce. The Barberry Room, by the way, was originally the exclusive and short-lived Elbow Room.

A year-'round gift



The Master Class Recordings of Abram Chasins, the well-known pianist-composer, have been released in time to make every music-lover's Christmas a merrier one. In these records, Chasins analyses and performs works of Bach, Chopin, Brahms, Mendelssohn, as well as his own compositions. They will be of exceptional aid to piano teachers, and have already received the praise of teachers, as well as pupils.

A new improvement in recording mechanism makes it possible to reproduce the remarkable subtleties of the piano, which ordinarily elude the recorder. In these records, one knows that it is a piano, not a harpsichord to which one is listening. They may be purchased at Steinway.

The idea for this album began during Mr. Chasins' years as musical lecturer over CBS and NBC, when he received many requests for repetitions of his lectures. The album is meant for pianists in all stages of development, and for music-lovers who understand that music can best be talked about in musical terms—who are not satisfied to hear a concerto described in words one reserves for descriptions of a sunset...or a storm at sea.

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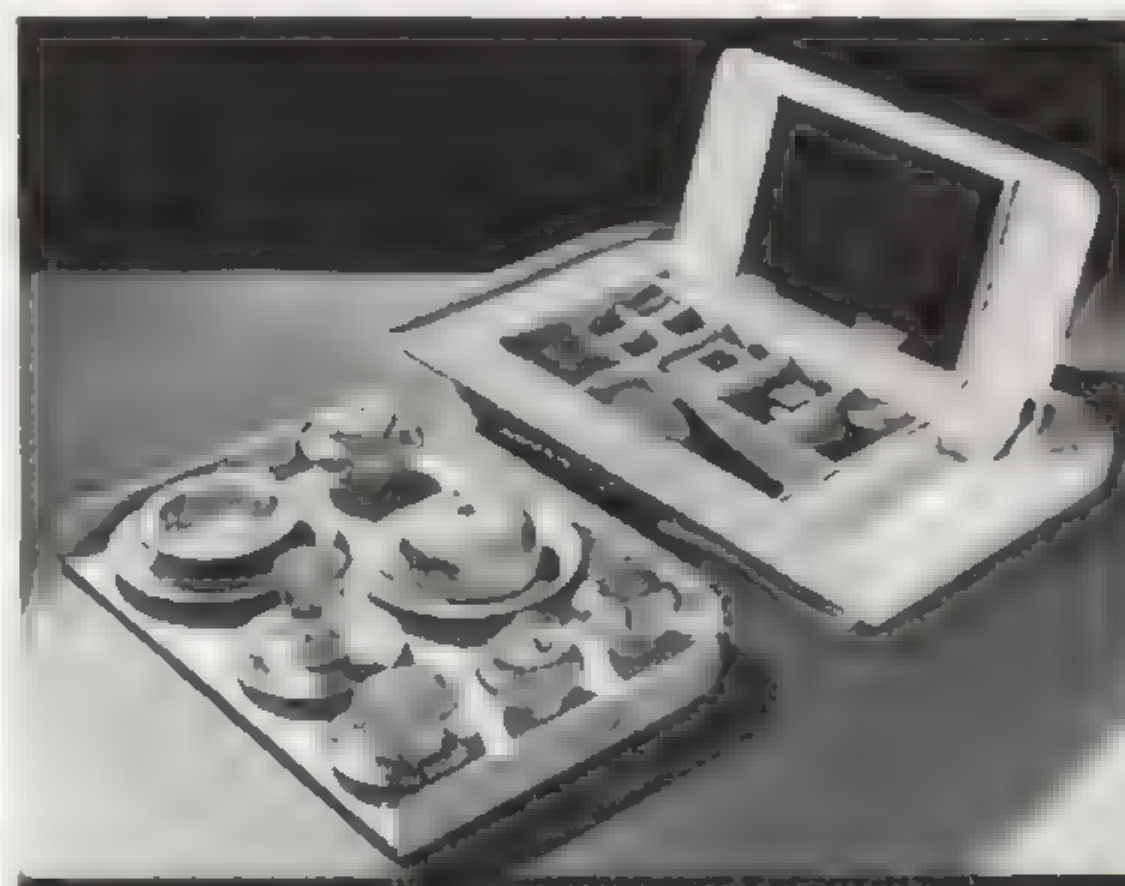
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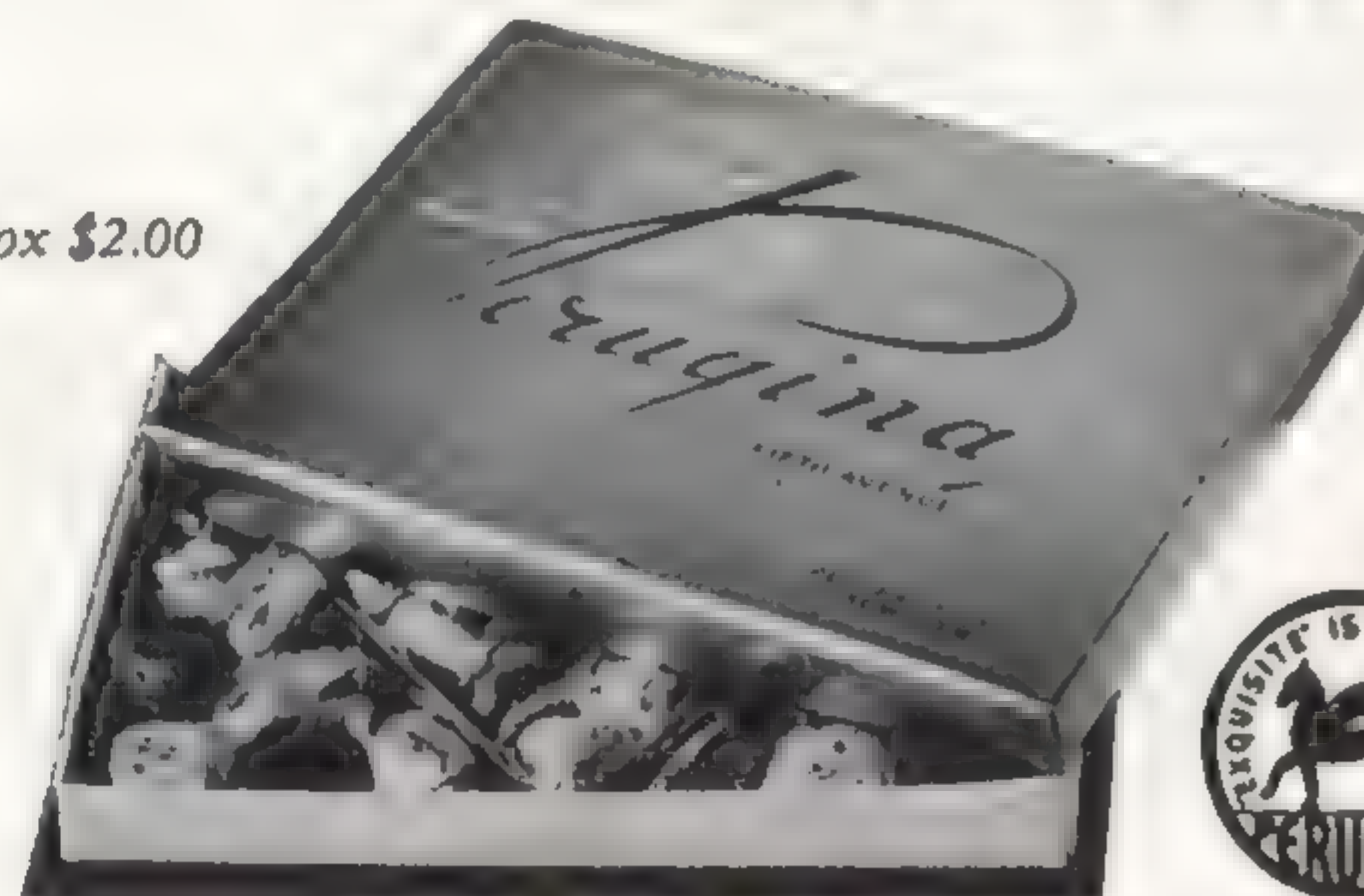
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Vogue

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Ardent skier avoiding arduous climb
 ...that's the girl on the cover. She
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 weight (Abercrombie and Fitch).
 The photograph is by Toni Frissell



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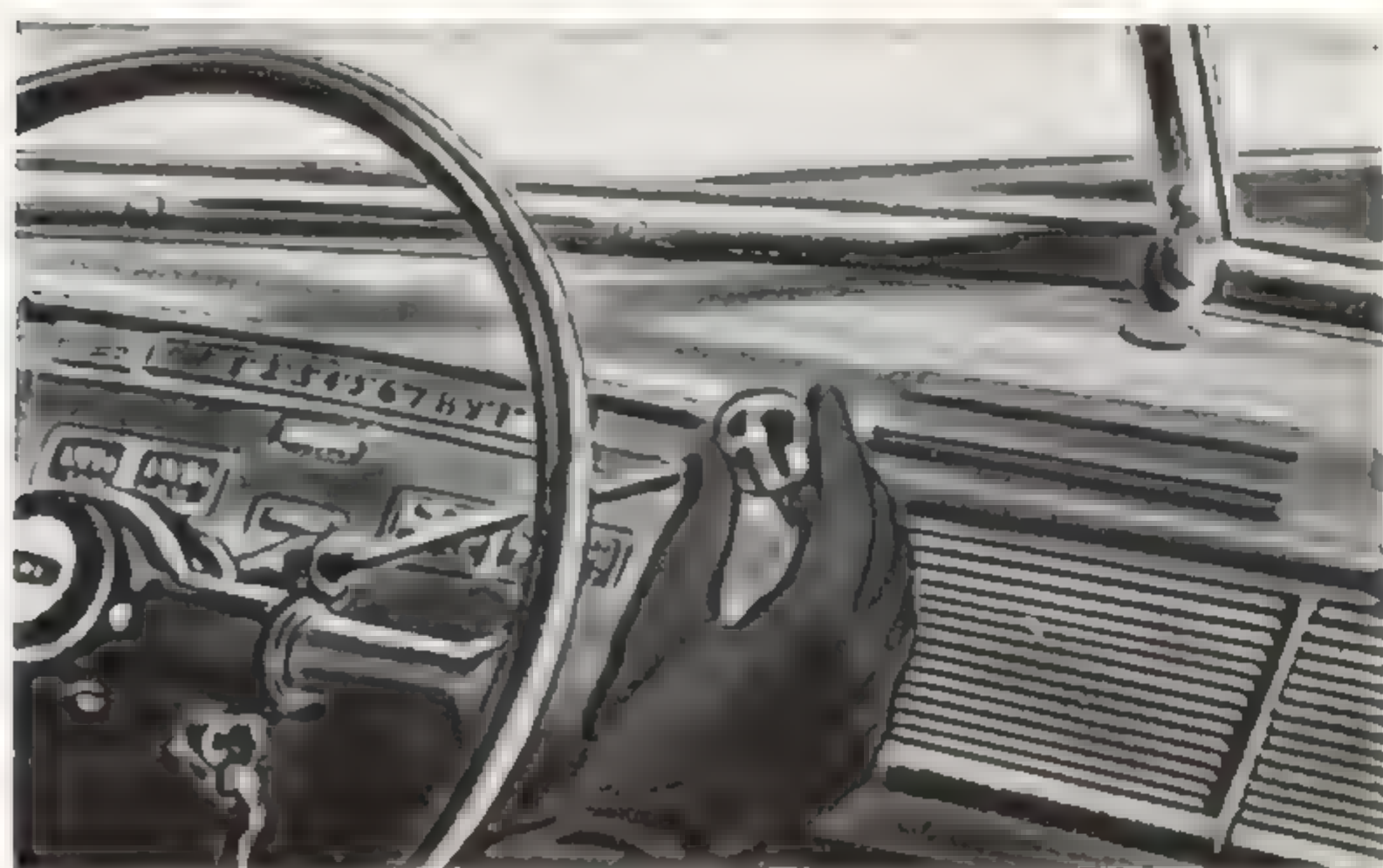
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What about the 1940 Mercury 8? To the proved performance of last year's car it adds a score of important refinements! Finger-Tip Gearshift on the steering column . . . new Controlled Ventilation . . . and an improved version of the Levelized Ride. Beautiful streamlines and attractive new interiors in blue and silver tones still further emphasize the Mercury's style leadership in its class.

A new Automatic Top adds to the all-season convenience of the popular five-passenger Club Convertible. And a brand-new body type—the six-passenger Convertible Sedan—is attracting the admiration of motorists wherever it is shown.

See the new Mercury 8 at your dealer's showroom. Compare the car, feature by feature, with others in its price range—then try it on the road.



FINGER-TIP GEARSHIFT mounted on the steering column is standard on all 1940 Mercury body types—easy-acting, sure and quiet. Handsome new blue-and-silver-tone instrument panel sets the style for modern interior design.



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Vogue's-eye view of Christmas

Panicky about filling the sleighs of Donner and Blitzen? Herein a largesse of last-minute gifts to calm the conscience of dilatory, if well-intentioned, souls. Demoralized by the rush of it all? Herein some of the innocence of This Day, filtering through the portraits by America's own primitive painters, artists itinerant and unknown. And some of the inextinguishable hope of Christmas, in William Saroyan's moving paragraphs.

Going North right after? Herein the sleigh that will meet you at Saint Sauveur, Canada's ski retreat that will catch your heart as Saint Anton did; the warmest ski coat to shed snowflakes; the newest ski apron to guard clothes as you wax your skis. Going South? Herein the most spectacular striped Malayan turban, the flippest ballerina bathing-suit, the most ingenious bathing-costume for evening—a dress over a maillot.

Staying where you are? Herein a subtle new colour for your Christmas fur coat, Matara-brown Alaska Sealskin; the latest chin-up clothes from Paris—dresses placarded with handy pockets. And herein a graphic cross-section of French life depicted by Carl Erickson, where *alertes* and *abris* interrupt peace on earth, but where, as here, the Day, for its duration, will take precedence.

Child Portraiture

and folk painting in America's
Age of Innocence.
By Hank Crowninshield

FORMERLY, the multitude of family portraits—executed by roving American artists, from 1650 to 1850—hung in honourable neglect in the formal, not to say mortuary, parlours of the United States. They were classed, æsthetically, with children's samplers, embroidered wall mottoes, glass flowers, and the chambered nautilus on the hearth, and were regarded only as amusing Americana or half-discredited heirlooms.

But, of late, it has become the chic and the correct thing, not only to admire and collect these ancient images, but even, on occasion, to claim the subjects of them as our long-lost ancestors. The followers of the new cult, indeed, seem prouder on discovering a naïve, solemn, and slightly risible likeness of their great-grandmother (an image by an itinerant and unknown artist) than on coming across her authentic portrait by John Singleton Copley, the greatest portraitist ever to emerge from American soil.

Singularly enough, after the year 1850, such works became a little *démodé* in the United States and were no longer in general demand here; perhaps because of the increasing popularity of the inexpensive Currier and Ives prints, the growing vogue of the daguerreotype and the photograph, and the gnawing suspicion that art in America was beginning to carry with it a faintly immoral connotation. Out of the bulk of our ancient portraits, painted by the peripatetic "limners" (*enlumineurs*), as they were called, we publish seven "face pictures" (child portraits from New York, Pennsylvania, and New England) which still exhale a faint and agreeable odour of enchantment.

BABY IN RED CHAIR (Page 33). This portrait of a smiling young Buddha was painted a little before 1790, by an artist now, regrettably, unknown. It is certainly one of the finer and more decorative, if less traditional, examples of American folk art. Discovered ten years ago in Pennsylvania, it was purchased by Mrs. John D. Rockefeller and presented by her to The Museum of Modern Art, in New York. It is largely due to Mrs. Rockefeller's taste, initiative, and interest in all forms of Americana that the vogue of these primitive paintings has assumed such almost menacing proportions. Her collection of these early American portraits is the most representative group thus far gathered together, but has already been presented, either to New York's Museum of Modern Art or to that other of her favourite projects, Colonial Williamsburg, in Virginia.

THE BURNISH SISTERS (Page 34). This portrait of Fanny and Lavinia Burnish—a pair of biscuit-coloured cherubs—was the work of William Prior, a well-known itinerant face painter, the title originally adopted by masters of this craft. The likeness was completed the day after Lavinia's sixth birthday, on March 26, 1854. Prior was also a coach painter; for such artists were usually sign-painters, illuminators of coats of arms, decorators of furniture, skilled masters of the stencil, and painters of signs and coaches, as well as roving portraitists. (Continued on page 90)



"Baby in Red Chair," a primitive, probably painted by a wandering Pennsylvanian

*The Burnish Sisters*

DOWNTOWN GALLERY

*Boy with Finch*

Some Early Americans

WITH their round, black lozenge eyes, these children saw the United States when it was new. They were the children, not of the rich, not of the aristocracy, but of farmers and storekeepers, and they were painted mostly by unknown artists, travelling carriage painters, and furniture decorators. The little sisters above, who look like bisque dolls, were painted by William Prior, who had been a coach painter. The boy with the finch, so like Goya's portrait of Don Manuel Osorio, was the work of an artist who came to Dutchess County, New York.

The portrait of the little girl with berries was painted by an unknown New Yorker. The child with the chipmunk cheeks and the doll is a rare example of the Fall River School of early painting, while the two children at the bottom of the opposite page are Pennsylvania Dutch; rather rare, because the Dutch usually preferred to have painted, not their children, but their barns.



Picking Berries



Child with Doll



Two Children



"Girl in Black Pinafore," a folk work, probably painted by an itinerant furniture painter

THE CHILD'S DAY

William Saroyan, author of
"The Time of Your Life,"
writes of the expectancy of Christmas

MEN are born into the world with many strong and good things in them, but strongest of all is the expectancy which comes into the world with every new man. This expectancy is most powerful in a man when he is still young, but it is never completely gone from him. No man is born into the world to expect little. The whole race of man expects, and has expected from the beginning, the very most, the finest, the noblest, the strongest, and the most enduring.

The childhood of man every year goes on, quickening this innocent expectancy when it is again the time of the birth of the most childlike of all men: the wisest one, the gentlest, the most disciplined, and the most truly heroic. Every year when the time of this birth approaches, our world grows hushed, both by the quietude of the season and by the remembrance of His life among men. Children, who certainly know the life of our Lord least, expect the most of His having been born into the world. Each for himself, personally. The poorest little boy, or the richest little girl. This expectancy of the young is satisfied, with the amazing naïveté of the living, by the giving of gifts: from Sam to Mama, a Woolworth trinket; from Father to Mary Jane, a new automobile. The gift, whatever it is, is nothing more than the sad substitute for the true gift of one to another: the gift of one's self to another: the little boy of royal British blood, for instance, writing to his eleven-year-old big brother: If you will come home, you can have my rocking-horse, my pistol, my new coat, and everything else that I have. I love you.

The expectancy of the human heart is, as it should be, a mysterious thing, full of religious shyness, strange and lofty longing. Longing that is never fully satisfied. Every child knows the desolating sickness in his heart when this longing is expected to be satisfied in himself by a Christmas toy, which at best can not ever contain within itself, as an image, or as a piece of machinery working, that glory which every child believes to be an inevitable part of his destiny, an assured reward to him from the world for sustained alertness and vigilance: for maintaining the dream of magnificence everywhere. The child accepts the toy gratefully and tries to make of it the fulfilment of his longing, but fails.

As the child grows, he expects less and less of the magical, and more and more of the real and tangible, but here again he must know repeated disillusionment. The world turns out to be a miserable place, full of wretched,

worn-out, weary, half-mad, fearful, nervous people who are supposed to be the human race, but are in reality the disgrace of it. This creates tremendous loneliness in the child, sometimes pride, sometimes pride and loneliness and anger, sometimes fierceness of heart. But as the child grows, he too becomes one of these people he could not accept as the race of man on earth. He too is wretched, and pushed about by the order, and disorder, of the world, so that now he must begin to understand. Now he must begin to love. Instead of hating the worldful of wretches, he must know, understand, and love them. He must accept their wretchedness, and then go deeper and see in them, in every one of them, the child who, like the child in himself, was driven away from the glory expected. He must go beyond the obvious to the realm where the shabby-real is irrelevant, and the lost race of the living is still young and innocent: the race of children.

All peoples must have something to remember. Western peoples remember birth and youth. The life of our Lord ended in youth, and we remember youth. Those social and political programs which ask the living to forget this youth are doomed to failure, since the living *must* remember youth and innocence, and when that youth carries within itself, in addition to innocence, the greatest wisdom, the greatest gentility, and the deepest honesty, then the living *must* have the remembrance—so that they themselves may come near to achieving these qualities. Life begins for the living every day. Spiritual life—the inner and great life—begins for us every year at Christmas. It is a season of remembrance and beginning. It is a time when every man remembers himself and those he has known. It is a time when small values (which are ultimately the greatest) take on their true dimension, and a gentle smile rises higher in the world of delight than many seemingly greater works, performed without humanity. It is the human time of man's reality. Material values go overboard, and everybody in his own way says to somebody else, You can have anything I have.

It is the season of singing, too. Not merely the singing of voices, which is beautiful and sombre enough, but also the singing of a whole world, alive, humble, and grateful. Simple, plain, innocent love, unaffected and warm with the fire and wine of life; knowing itself to be only real for a moment, and only noble when it says to whomever is nearest, *You—not I*. It is the season when no man can escape being again the child who expected much, and who knows now that to give is to have the greatest expectancy fulfilled.



Paris Mid-Season Collections



ANDRÉ DURST

WAR or no war, Frenchwomen are longing to get back into long skirts at night. The short dresses that were the evening rule the first ominous weeks now seem awkward and unattractive. So couturiers are designing special ones for present needs, which Frenchwomen are ordering and America importing....(In spite of uncertain shipments, importations do continue to arrive.)

Reticent enough for Paris, but not too reticent for New York are these new dinner-clothes—as you can see in the Patou above, the Piguet opposite, and the Schiaparelli on page 41. (All were photographed in the house of Mr. Lopez-Willshaw, while his art objects were being packed off for safety.) Schiaparelli, too, does a long skirt that can be hiked up to day length, in case one leaves Maxim's, finds no taxi, and has to walk home in the black night.

Alix meets the situation with her famous black jersey dinner-dresses. Many are shirred above the bust and below the hip yoke. One has a wide broadcloth corselet, another a purple sash. For day, Alix likes two tones: blue with wine, mulberry with purple or green—the contrast in panels and yokes.

All of Paris puts fashion in your pocket. Kit, knapsack, pouch, patch pockets—see some of them on the next two pages. South America influences Paquin's collection—Madame de Pombo, who just returned from Argentina, makes gaucho capes, bloomers, and boots for the country. A bit of strategy is Paquin's lapel bouquet—battery-lighted. To make dinner-hats visible in the dark, Suzy trims them with phosphorescent feathers and flowers. Wool fringe or feathers tumble down the back of Suzy's Bretons and pill-boxes. And fringe hangs from Agnès' sailors and down the back of her dinner-snoods.

Every day that this war goes on, the stranger it becomes. In the meantime, Paris slips back more and more comfortably into an almost normal existence. Theatres reopen, a few new movies replace "Confessions of a Nazi Spy", which has been running in every other house. The Comédie-Française gives three performances a week—the acting as good as ever, the cast untouched by mobilization; for no one would be illustrious enough an actor to grace the Comédie's stage until he was too old to carry a gun. Sacha Guitry opened his Théâtre de la Madeleine with four short skits, an impressive group of actors, and a wildly enthusiastic, theatre-starved audience. The performance goes on from 6:45 to 9:00, nicely filling in the end of the day and giving time to dine afterwards. An agreeable arrangement to continue—war or no war.

- (This page) Patou's dinner-suit—quiet enough for Paris, not too quiet for New York. Black silk crêpe, corded pockets on the jacket, green chiffon blouse, corded crêpe toque. Imported by Bonwit Teller
- (Opposite) Piguet's black wool dinner-dress, gold embroidered dots on the fitted basque, gold wings on the military collar, a full skirt. Imported by Bergdorf Goodman



Schiaparelli's patch pockets—on a blue wool dress as right in New York as on the ominous Paris streets. (Imported by Henri Bendel)



Schiaparelli's kit pocket—just one enormous, leather-reinforced pocket on a suit of bluish-wine tweed. (Imported by Jay-Thorpe)

Pocket manoeuvres...at the Paris

Schiaparelli's huge knapsack pockets—two flanking each side of a hulking top-coat of pinky beige duvetine. Big brass buttons, too



Schiaparelli's pouch pockets—purely decorative ones on a dress of shirred navy-blue silk crêpe. (Imported by Bergdorf Goodman)





Schiaparelli's kangaroo pockets—satin ones on the façade of a black silk crêpe dress. (Salon de Couture, Bonwit Teller)

Mid-Seasons



Schiaparelli's strategic bracelet, carrying powder-box, address-book, lipstick, pencil, key-ring



Schiaparelli's dinner-suit—reticent enough for Paris, chic enough for New York. Black silk crêpe, touched with gold. (Salon Moderne, Saks-Fifth Avenue)



A Malayan turban, a blazer of brown-and-white silk grosgrain. John-Frederies.

A straw crown bound forward by a tropical cotton handkerchief. Lilly Daché



MALAYAN TURBANS

Tropical twist, tropical colours—for a South-bound cotton head-dress. Bergdorf Goodman

ERMINE WRAP; SAKS-FIFTH AVENUE • BRACELET; TRABERT AND HOFFER-MAUBOUSSIN



WISH FULFILMENTS

If your wishes always turn up on Christmas morning, why not wish for this ermine wrap with draw-string neck-line

- Or for this blaze of jewels at your wrist—a gold bracelet with diamonds and topazes. (Above is a close-up)

If your daytime wardrobe is in need of a little wishful thinking, wish for this caracal peplum jacket and its muff

- Or for those two golden arrows, tipped and feathered with diamonds, piercing a romantic bow-knot pin



BROOCH; SPAULDING-GORHAM, CHICAGO • CARACAL JACKET AND MUFF; S. HARRA



SABLE COAT; STEIN AND BLAINE

JEWELS FROM TIFFANY

Wish for sable . . . any provider would be flattered by the compliment. Wish—hard—for this knee-length coat of Hudson Bay sable

- Or for a set of jewels—to wear with or without sables—gold necklace, clip, earrings, set with diamonds and emeralds



MARTINUS ANDERSEN



SKETCHES BY DORIS ROSENTHAL

PUERTO RICO IS FOREIGN

PUERTO RICO is, of course, an island. All islands have a special magic. Yet often among the shadows of her hills the sea seems a continent away....

Puerto Rico is foreign. It has a national identity as distinct as that of any country in the world. A new arrival has an immediate impression of having "gone abroad," that stimulating sense of frontiers crossed and the too-familiar left behind. Yet, reassuringly, America remains close at hand. There is a feeling of being in one's own country that is pleasantly relaxing, some quality apart from the mere convenience of using familiar money, needing no passport, and living under laws one understands....

Puerto Rico is as ancient as any land in the new hemisphere—new as pre-release movies and steel-construction office buildings, gay as a beach casino, quiet and far-away as a foot-trail through green jungle. There is "nothing to do"—and everything to do. A hundred travellers might bring back a hundred reports. All could be equally true....

Puerto Rico is the last and most easterly of the great islands of the West Indies that swing down from the point of Florida. North of it lies open ocean. There is no land northeast within two thousand miles to break the force of those cool and steady winds they call the Trades....

Puerto Rico is within the tropics, yet so far from the equator that the stagnant heat of the low latitudes is totally unknown. Within the neat rectangle of its shape—one hundred miles long by forty wide—lies all that is typical of the Caribbean world. Discovered by the First Admiral, Puerto Rico already had two centuries of history when the *Mayflower* landed. American since 1898, it has been little known to Americans. But Puerto Rico now comes to its Age of Rediscovery. Yet it probably will never be "spoiled." Its character is too fixed, too definite, its charm is too substantial....

Puerto Rico, in this age of shortened distances, is surprisingly close. Modern steamers from New York reach it in four days—all but one of the days across warm seas. Plane services enable an air tourist to dine on Monday in Manhattan and on Tuesday in Puerto Rico's capital, the city of San Juan.

From the sea approach, Puerto Rico's backbone of mountains makes a dark band across the sky. Preconceptions of a "little island" are promptly altered. The mountains that one sees are far inland. Before them is a wide coastal plain so fattened by the washed-down earth of ages that it ranks with the richest farm lands in the world. Sugar-fields along Puerto Rico's coast have sold for \$1,200 an acre.

A rocky promontory juts seaward. From it rises the guardian mass of El Morro, most effective of all Spain's New World forts. Time has stained El Morro golden-brown, and age has scarred and pitted it. From the sea, one has little impression of its grandeur. It is an error other navigators have made before—an illusion that cost John Hawkins his life, and Sir Francis Drake the most humiliating defeat of his career.

The ship channel into San Juan harbour parallels what remains of the old city walls. A white house half-glimpsed behind a terraced garden is Casa Blanca, home of the heirs of the first governor, Ponce de León, now in its fifth century of use as an official residence. Near-by, facing the harbour entrance, is a many-windowed building painted raspberry-pink. It is La Fortaleza, office and residence of Puerto Rico's American governor.

San Juan is no sleepy, tropic port. It is a metropolis, capital and first city of a country of one million six hundred thousand people, a city of the twentieth century—whose conflict is yet cushioned in the living past.... (Continued on page 86)



**Impressions from a new
book by John W. Vandercook
—"Discover Puerto Rico"
—soon to be published**



Off-stage: A harp-string breaks

Aline Bernstein,
the distinguished scenic artist,
remembers some back-stage moments

“THEY sit thoughtfully. It is quiet. Suddenly a distant sound is heard like the breaking of a harp-string.”

It was the stage direction in “The Cherry Orchard.” They wait, and Lubov says, “What was that?”

The breaking of the harp-string was the warning to their souls of disaster, making the quiet more quiet than it was, in that sad, nostalgic scene. You knew as soon as you heard that sound that fate was marching and would soon be on them, as they waited in the long Russian twilight; all of them so foolish, so loving, so tender, so weak, and so beautifully portrayed.

“Too bad we got no harp in the orchestra no more,” said Pete. “We might try it out how it sounds to break a harp-string.”

Off-stage noises were not my business, they were Pete’s or the stage manager’s; but down in that theatre in those days we all worked together. So I said I had to go round to the pawn-shop anyway to get some heavy gold chains for the men to wear draped across their vests, and a watch hanging from a fleur-de-lis to pin on Madame Ranevsky’s shirt-waist. I brought back a harp-string, tied it to the iron rail of the stairs, and broke it. But it only sounded like opening a parcel in a hurry. I knew what the sound should be, it should have a distant twang, and a long, diminishing resonance, so gradual that you did not know at the end whether there was sound, or just a feeling left in your own heart. I asked Pete about it.

“I got the droshky door slamming,” Pete said, “and the bells on the harness and the horses going off and the wheels on the cobblestones, but this here harp-string is the toughest effect since we rigged up the bell for Mrs. Leslie Carter to swing from ’way back in Civil War days at the Herald Square.”

I had such odds and ends as the darling little cupboard and the dear little table of Lubov’s childhood to get. I wanted a little melancholy cupboard with rose-wood doors, not more than two feet nine inches wide, so it would fit in between the door stage left, and the window; and a mahogany table small and shabby enough to make you think of your own childhood and want to cry.

Those things must be somewhere in New York. I had only to find them, and find the rest of my list; one of those old “S”-shaped settees to use in the party scene, a china punch-bowl thick enough not to break, some pictures, two pairs of Nottingham lace curtains, a harness and leash for the dog, a lot of old luggage that had to look as though it had been elegant when new, and four yards of

chiffon. It only needed footwork, the head-work had been done. But that sound, that was something super, something in another realm. I went around to the theatre.

The second prop man was standing at the stage door watching a crap game across the alley.

“Pete? He just stepped out for a cuppa cawffy, back in a half-hour, say three quarters and make it safe.”

“Half an hour’s a lot of time in my business, Joe,” I said. And Joe said, “Well, when you figger on going all the way down-town and maybe coming up again, I’d say drop around to the Palace and by that time he’ll be back.”

I dropped around to the Palace. It felt good to rest my feet and stop thinking. The curtain went up on a farmyard scene, and a couple of fellows came on dressed in overalls, red check shirts, boots, and peanut straw hats. They had little tool-chests they kept dropping to be funny, each had a saw tucked under his arm, and a sort of milking-stool in the other hand. They came down to the orchestra, stomped their feet, threw off their hats, and sat down on the little stools.

“Ready, Hiram?”

“Ready, Silas?”

Each took the handle of his saw in his left hand, and with his right bent the blade into a shining arc, then let it go gently. There was a sound; a distant twang, and a long, thrilling resonance. It sounded me out of the theatre and onto the sidewalk, and vibrated in the bones of my head all the way down in the taxi.

I ran through the stage-door, and it banged behind me. I tiptoed down the passage, and there behind the back-drop was a fellow in a Russian blouse slamming a door in a door-frame that stood stark alone in space. A dreaming fellow softly hit two cocoanut shells against the seat of an old kitchen chair, and the boy who used to play “Slightly” in “Peter Pan” was walking away, gently shaking a string of beautiful bells mounted on a long handle. It all grew fainter and fainter. Then Pete took hold of his axe, and gave a volley of terrific blows to a log on the floor.

The stage manager came running back, shouting prophetically, “It sounds like the Sixth Avenue ‘El’ coming down. Now take that log way back in the passage, almost to the door, and hit it as though you were sorry this orchard is coming down.”

I waited until they had tried the log chopping all over the house, before I told them I had found the sound of the breaking of a harp-string, that distant twang, that long, thrilling resonance.



CONDÉ NAST ENGRAVING

Portrait of an Actress
by Eugene Speicher

Number 12 in Vogue's series—"Portrait-Painters of To-day." [Article on page 84]



HORST

MATARA-BROWN—Suave new shade for Alaska Sealskin, a greyer brown than any sealskin you've seen. It lends itself to subtle colour alliances. Matara-brown—the Alaska Sealskin coat, muff, Lilly Daché toque. Grey—the wool dress. Olive—the gloves. (Furs and hat; Gunther. Dress; Jonai)

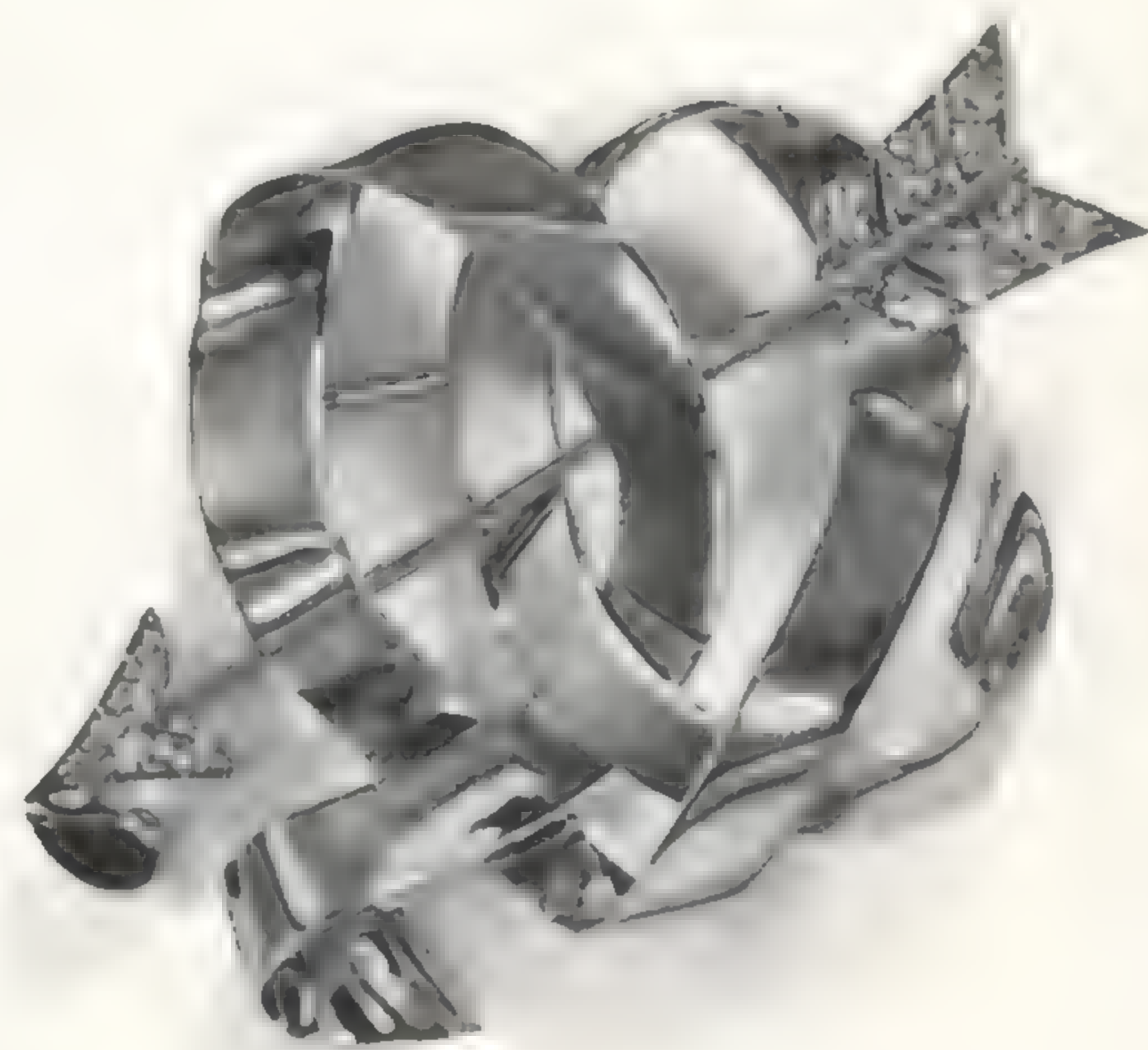


FOR AN URBAN WINTER

(Above) Cherry-red wool coat (right down to the floor)...black-and-white zorrino hat and muff—Valentina's head-turning dinner-costume ...non-conforming because it's an alliance you'd rather expect for day

(Above, right) Rippling black Russian caracal...catching all the highlights of the day. Snug-bodiced, full-skirted, with a soft sash of caracal at the corselet waist. With it, a black felt pill-box. Both from Russeks

(Right) Mid-Victoriana to pin on covered-up dresses—day or dinner: a heart of gold, pierced with a diamond-studded arrow that's tipped with a ruby to look like your very heart's blood. Spaulding-Gorham, Chicago





VOGUE STUDIOS—BAKER



TWO PHOTOGRAPHS: ANDRÉ DE DIÈNES

WINTER WEEK-END WARDROBE

Here, on these two pages, are all the clothes you need for a winter week-end—all dovetailing like a jigsaw puzzle. Your basis—a go-with-everything grey wool top-coat (opposite page) beautifully cut, lined and collared in blue.

1. Your ski-suit—one of navy-blue wool gabardine, tailored to give you plenty of freedom and little bulk. See how slim-legged—the jumping-pants
2. Your skating costume—grey flannel skirt and jacket; blue wool sweater. Under the top-coat, you'd wear this costume en route. Grey mittens, blue socks, grey snood for your curls. (Off the ice—red capeskin shoes.)
3. Your lounging gown—a comforting thing of white flannel; red velvet sash
4. Your dinner-suit—a bead-embroidered blue flannel one, ankle-length for convenience in plowing, snow-booted, through snow. With it, a gilt-buttoned white rayon shirt; lift-soled dinner-shoes of shining blue satin and gold kidskin

• All the clothes and accessories on these two pages are from Bonwit Teller



BEST; BURDINE'S, FLORIDA



LORD AND TAYLOR



TONI FRISSELL

BONWIT TELLER



BONWIT TELLER

NOW PLAYING

Clockwise: Ballerina bathing-suit—pink-and-black Bemberg rayon and acetate, flaring into a brief, flouncing skirt, gathered at the waist by a "Lastex" band

• Culottes and a hooded halter for a play costume—it exposes the midriff; covers the curls. Ameritex white cotton piqué, brightly flowered, is the wherewithal

• White rubber crêpe—young love—to make a poured-on swim-suit. Incidental butterflies frolic at the top of it. This is a Kleinert suit designed by Brigance

• An evening-dress bodice for a bathing-suit—Cohama Crown-Tested rayon taffeta, blue-and-yellow striped. Attached, a short, full skirt of navy-blue Celanese rayon jersey

• Opposite page, first: Two fabrics, one play outfit—pale blue rayon crêpe for the "Free-Action Sleeve" play-suit; pale blue wool jersey for lumber-jacket and skirt

• Second: Stripes—blue and rose ones on white Crown-Tested rayon—or a beach dress covered to neck and wrists



FIRST: LORD AND TAYLOR; NEIMAN-MARCUS. SECOND: PECK AND PECK



The tight-to-the-torso suit, red-flowered white satin with "Lastex." Only for the sleek. Mabs of Hollywood suit; Best



The princesse suit, white cloqué cotton crinkly as bark, by Sacony. If hips need concealing, try this. Jay-Thorpe



The shirred-waist suit, by Gantner—wine rayon crêpe, satin-striped, with "Lastex." It has under-shorts, as well as outer ones. Straw beach hat. Marshall Field



The classic, skirted suit—Jantzen makes a square-necked one of wine-red Velva-Lure. Lord and Taylor; Burdine's, Florida



The sand-pile suit—puff-sleeved top, shorts, skirt, shoes of blue-and-white Matletex cotton. (Make sure you're spare-ribbed for this.) Russeks



The dead-white suit, simple and skirted, of clinging Controlastic. Wear it to show up your honey tan. Russeks



The evening bathing-suit—of bright flowered silk. Dance in the bodice and long skirt; swim in the halter and bathing-shorts beneath. Brigance design; Lord and Taylor



The corselet suit, ballerina-skirted, by Catalina—black rayon jersey; turquoise satin and "Lastex." Saks-Thirty-Fourth Street. Goodrich shoes



The rubber bathing-suit—its buttercup-yellow surface pebble-grained. U. S. Rubber suit. White piqué hat. Saks-Fifth Avenue

IN SOUTHERN WATERS



In the Ritz shelter—"abri" outfits by Molyneux and Piguet

New way of life in France

(EDITOR'S NOTE: Future historians can turn to these six pages for a cross-section of French life in 1939—life under the rule of the "abri" and "alerte." The graphic sketches were done by Carl Erickson—so familiarly known to our readers under the abbreviated signature "Eric"—who has lived for many years in the lovely old garrison town of Senlis. He is still there with his wife and daughter. This letter, written by Mrs. Erickson, gives an intimate and vivid glimpse of war-time France to-day.)

DEAR EDNA: If you were to visit us in Senlis now, you would need a pass, and an identity card bearing your fingerprints, and a circulation permit for the war-zone. You would find soldiers in steel helmets stationed at the entrance to the town, blue war-paint on the windows, *abri* signs on many doors, and posters on the old grey walls, warning the population of this and that.

The men of Senlis are, of course, almost all at the front, but the town looks gay and animated because of the many soldiers in the streets and cafés. You might hear the roll of a drum, and the hoarse voice of the town crier telling the inhabitants of some new war measure—or that the cinema will be open until eight o'clock that night. There is, more often than not, the sound of airplanes overhead.

Every attic in Senlis has been inspected by the men of the passive-defence to see that it has been arranged according to instructions. Instructions call for a layer of sand on the floor, two buckets of sand at the top of the stairs, a rake, and a shovel. If the house is hit by an incendiary bomb, some one is expected to dash up-stairs, seize one bucket of sand and dash it on the bomb—which apparently confines its activities to the attic—, then carefully rake the horrid object onto the shovel, and deposit it in the other bucket.

Senlis is proud of its cellars. Most of them date from the twelfth century, and one wonders how many times they have served as shelters from attack. Ours, we are told, is ideal because it has two entrances. If one entrance is blocked by fallen masonry, we skip promptly out the other. Unless, of course, we are under the masonry. Eric has done superb things with our cellar. The winter's supply of coal has been levelled and covered with old carpet, the walls are hung with ancient curtains, a divan and chairs and tables have been dragged out of the attic, and it looks like a den of iniquity. A quiet game of backgammon during an air-raid seems quite inadequate in such surroundings.

Senlis cellars may be splendid, but they are as nothing compared with the Senlis siren. One is wakened out of a sound sleep by a strange and horrid sound, like a wounded dinosaur wailing in the night; this is joined by the sound of cathedral bells tolling, and the combined uproar sounds like the death of Christendom. (Continued on page 89)

Wagons-lits being limited, people sit up all night—bundled as this Frenchwoman is in Creed's plaid mohair coat and Agnès' jersey turban



Every one sits up all night in trains



Eric/59

Gone is the charming stencil of life in the old garrison town of Senlis, just outside Paris. Now, in a military zone forbidden to visitors, the narrow, haphazard streets are no longer bright with racing crowds from near-by Chantilly. They are gay with regiments from the barracks—but the men of Senlis are almost all at the front. Carl Erickson, who lives in Senlis, shows here the town crier, who is the *garde-champêtre* as well, reading out the war edicts in the village square. The crier's moustache is ferocious; his oratory splendid; his bicycle with drum attached, martial; and his public attentive, but, above all, silent

War news in a French town



Air-raid shelter in Senlis

At the sound of the warning signal, the Erickson family rush down to their *abri* in the cellar of their lovely old farmhouse, near the woods of Senlis. In this sketch, Mr. Erickson shows how much a part of their daily life the shelter has become. (Before the war, it sheltered merely wine, and, long before that, it was a Gallo-Roman cave.) Now, with little swerve away from the usual routine—except, of course, for the gas masks worn casually around the neck—, Mrs. Erickson plays backgammon, their daughter, Charlotte, knits in the corner, the Indo-Chinese servants stand with stiff respect, and Fez, the crinkly poodle, sleeps securely



Maxim's is still crowded; here the imperturbable Albert greets two guests; one in Molyneux's broadcloth coat; the other in Piguet's faille suit



Changed life - changed clothes - in Paris

In Paris, these days, one goes oneself to market, one often bicycles, one needs pockets, one needs bicycle bloomers. Schiaparelli provides both on these two new suits—shown above at the famous market-place, “Les Halles.” First, a steel-grey wool suit with two pouch pockets on the jacket, a skirt slit open over tomato-red corduroy bloomers, the hat a tomato-red fedora. Second, an olive-green wool suit, pouch-pocketed, and a green slouch hat.

At night, one dines in something that lifts the morale a bit. If it's Maxim's, clothes such as those worn by the two women opposite, whom maître d'hôtel Albert is showing to a table. On the first, Molyneux's black broadcloth coat and a tiny hat of pale blue velvet, called “alerte”-blue. On the second, Piguet's black faille suit, discreetly embroidered with dull black paillettes, and Suzy's black beaver chéchia.



TONI FRISSELL

SO EARLY CHRISTMAS MORNING

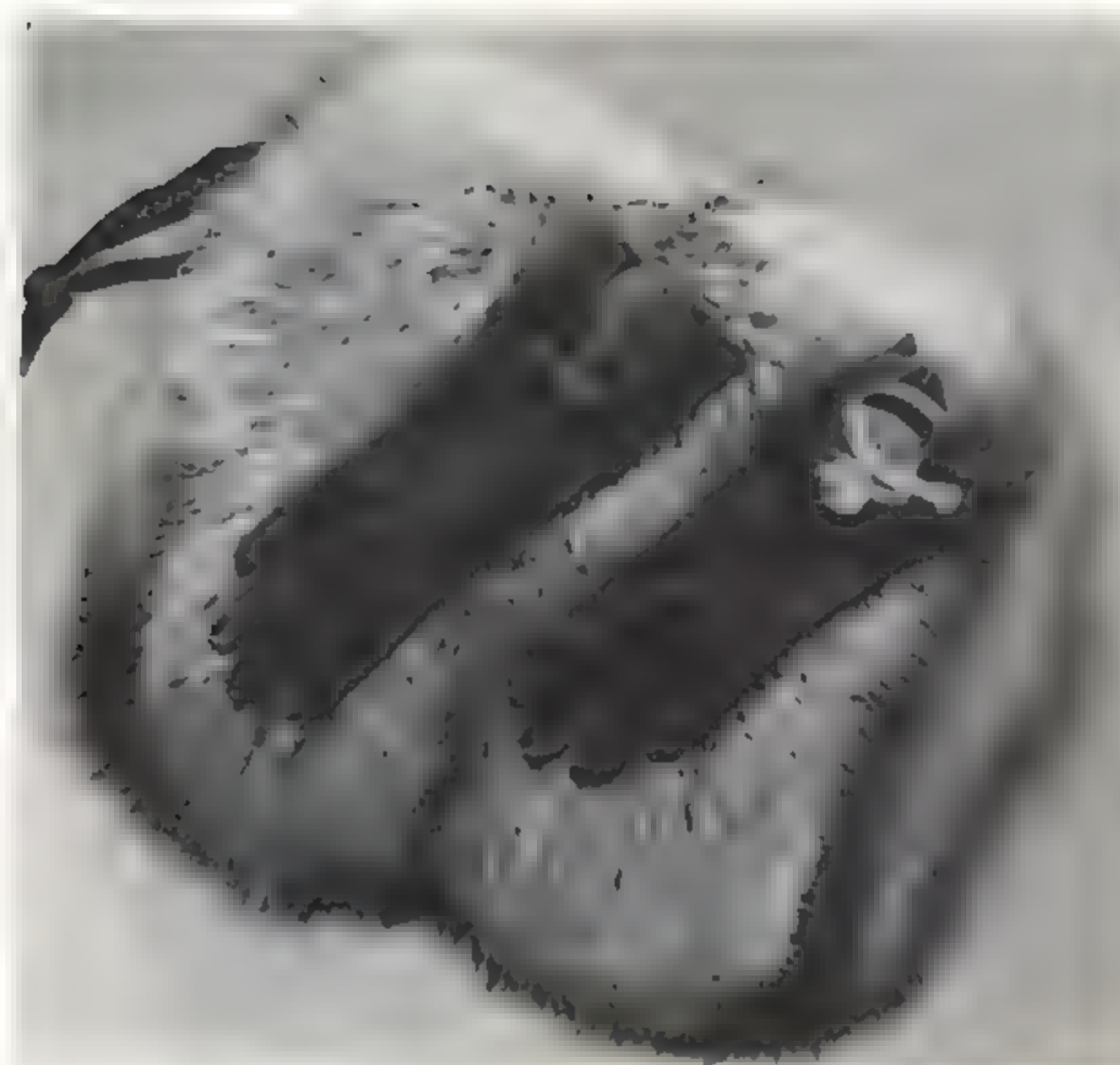
• Snowed under with gifts...glowing in pink. Pink...the satin bed-jacket...the taffeta pouffe (from Eleanor Beard) ...Wamsutta's Supercalc sheets and pillow-case. Pink, too, the big porcelain pig, and the piglets in her lap. To their right, Hermès' blue-and-white canvas belt, for the South-bound. A miniature sterling silver Lazy Susan. Hermès' red morocco note-book. Christmas-crimson satin evening bag. Silver-metal necklace, imitation moonstones and diamonds. Blue silk kerchief printed with "Zouave" and "Soldat." These gifts (and bed-jacket) from Bonwit Teller



1



2



3

CHRISTMAS FLOURISHES

1. A confirmed knitter (or a petit-point producer) would be sure to love this bag of dark red billiard-cloth, with her initials standing out in turquoise-blue. From Carlin Comforts; Saks-Fifth Avenue

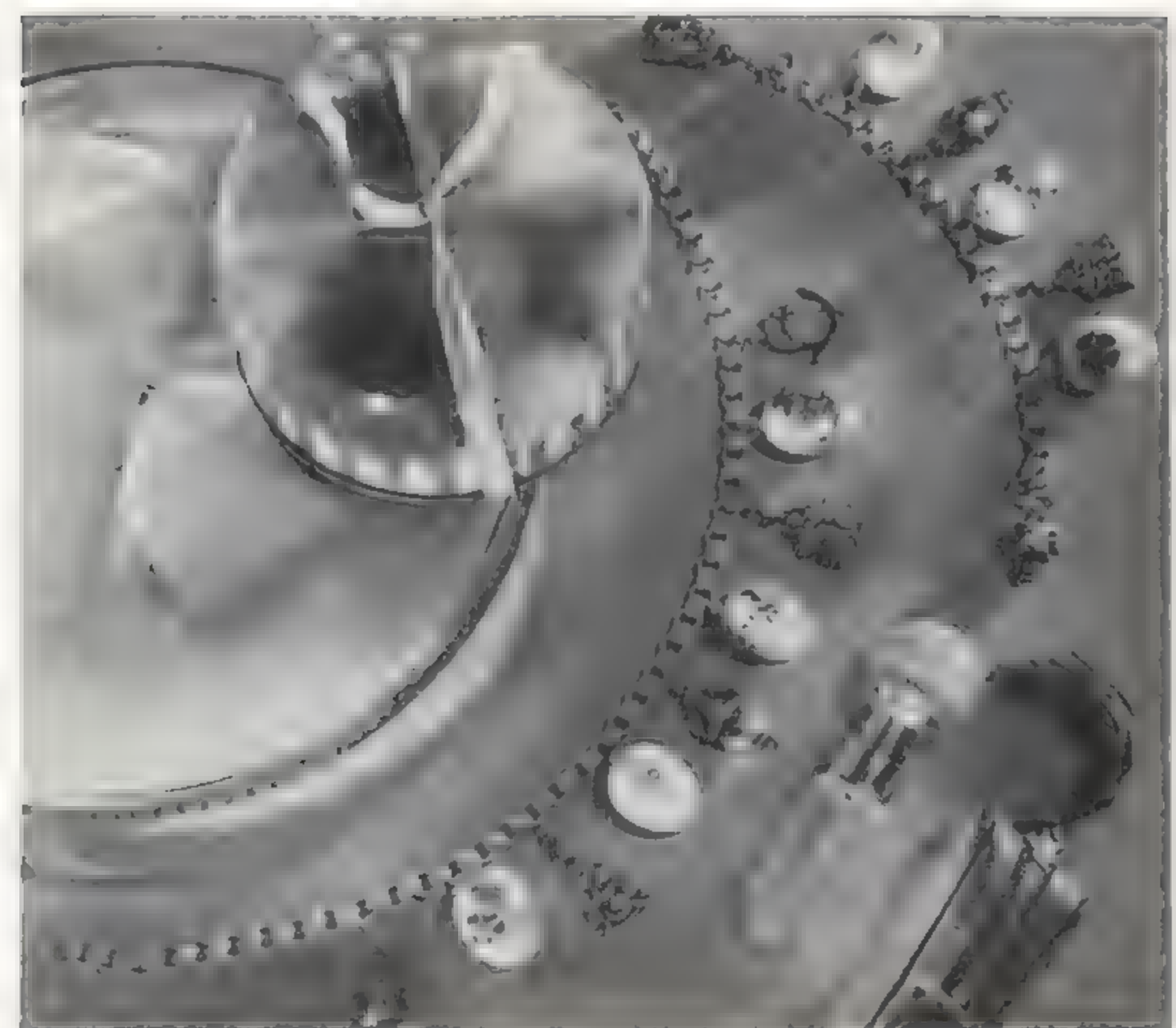
2. For a sybarite of the bath—a clear glass apple for bath powder...and a larger one for bath salts. For a collector of costume jewellery—a clustering emerald, ruby, and pearl bead necklace, with a bracelet to match. All these are from Jay-Thorpe

3. If her hands are cold and her heart is warm—she deserves a chunky muff of silver fox. If she likes to be on time, she'll appreciate brown suède gloves, with a roll-back cuff to make clock-watching easier. And there's the watch, on a flexible gold bracelet. All; Milgrim

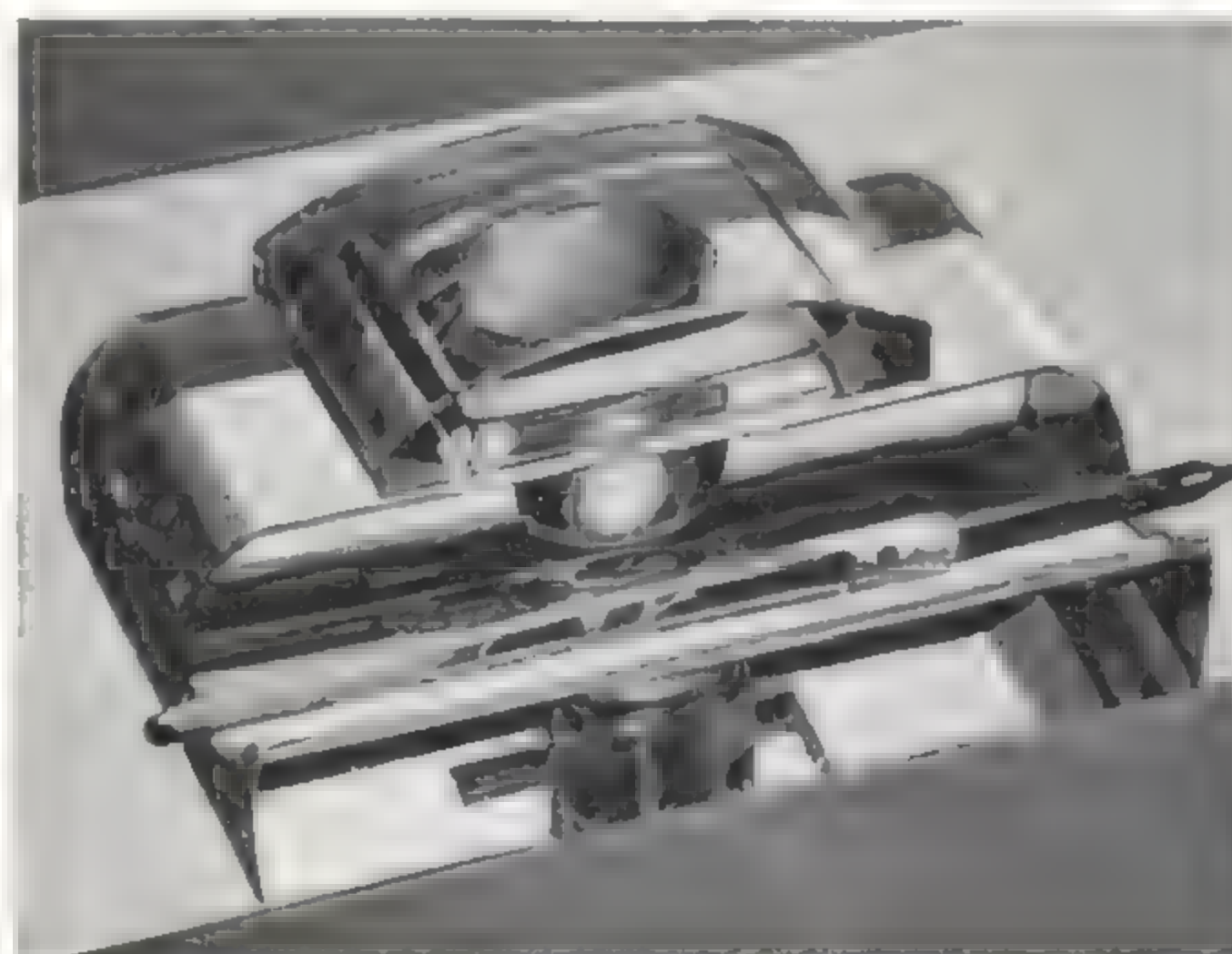
4. More luxury for the bath—a giant swan's-down powder-puff in a transparent box. Tiny swan's-down puffs fill the smaller box, too—nice for compacts or guest-rooms. If she can't resist Something Different, give her a heavy gold-metal necklace that dangles china Easter eggs and gilt charms—with a bracelet to match. Or the tubular leak-proof atomizer, with its own bright red alligator-grain travelling-case. All; Henri Bendel

5. If she's proud of her desk-fittings—give her that superb, light-catching crystal inkwell, or that slim white porcelain pen—or both. Alfred Orlik

6. For a North or South traveller—a chromium clock with a flat pigskin case. An umbrella with a brown alligator handle—that matches the alligator envelope bag. A bit of glitter—Volupté's powder-box of deep red enamel with gilt and rhinestones. All; Bergdorf Goodman



4

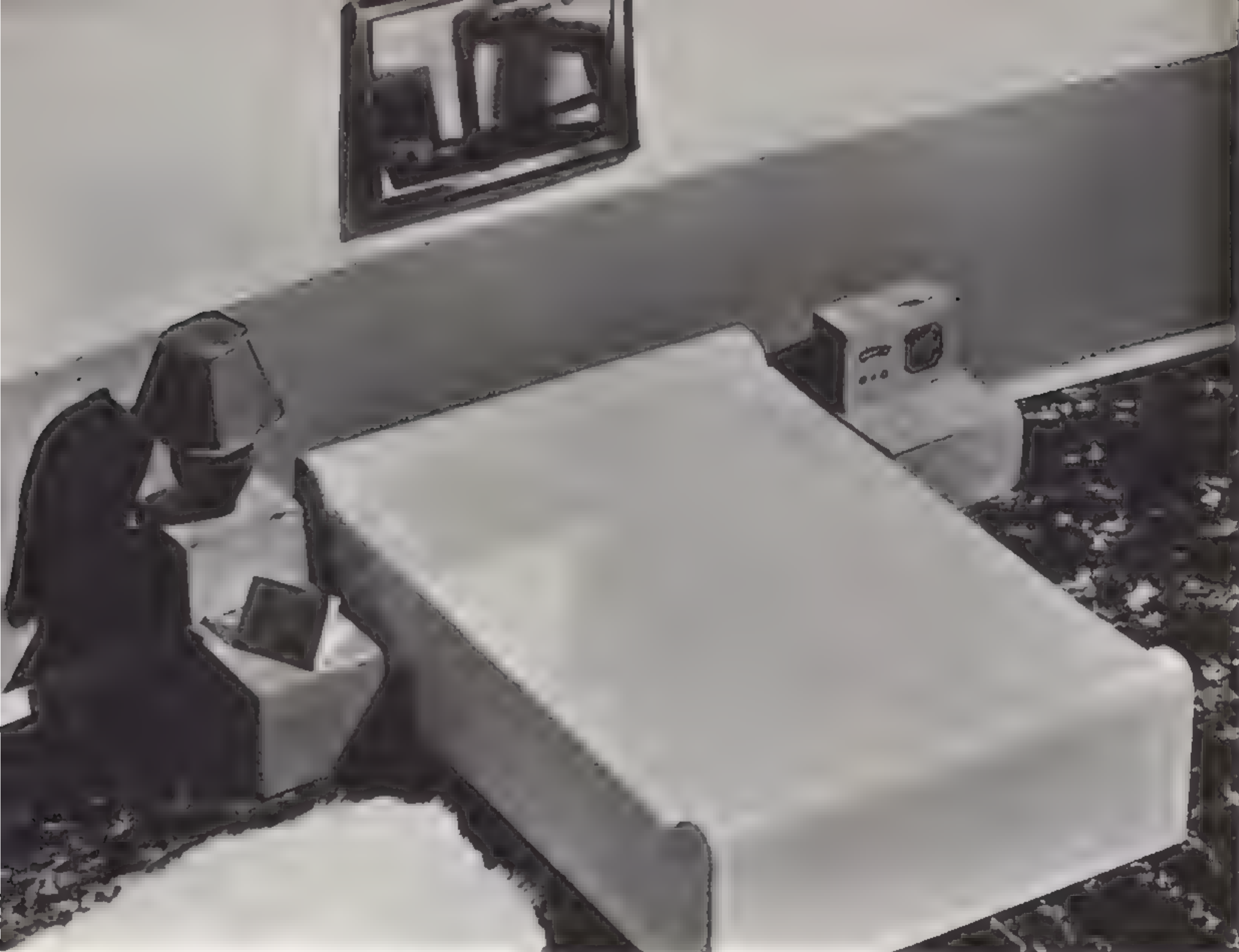


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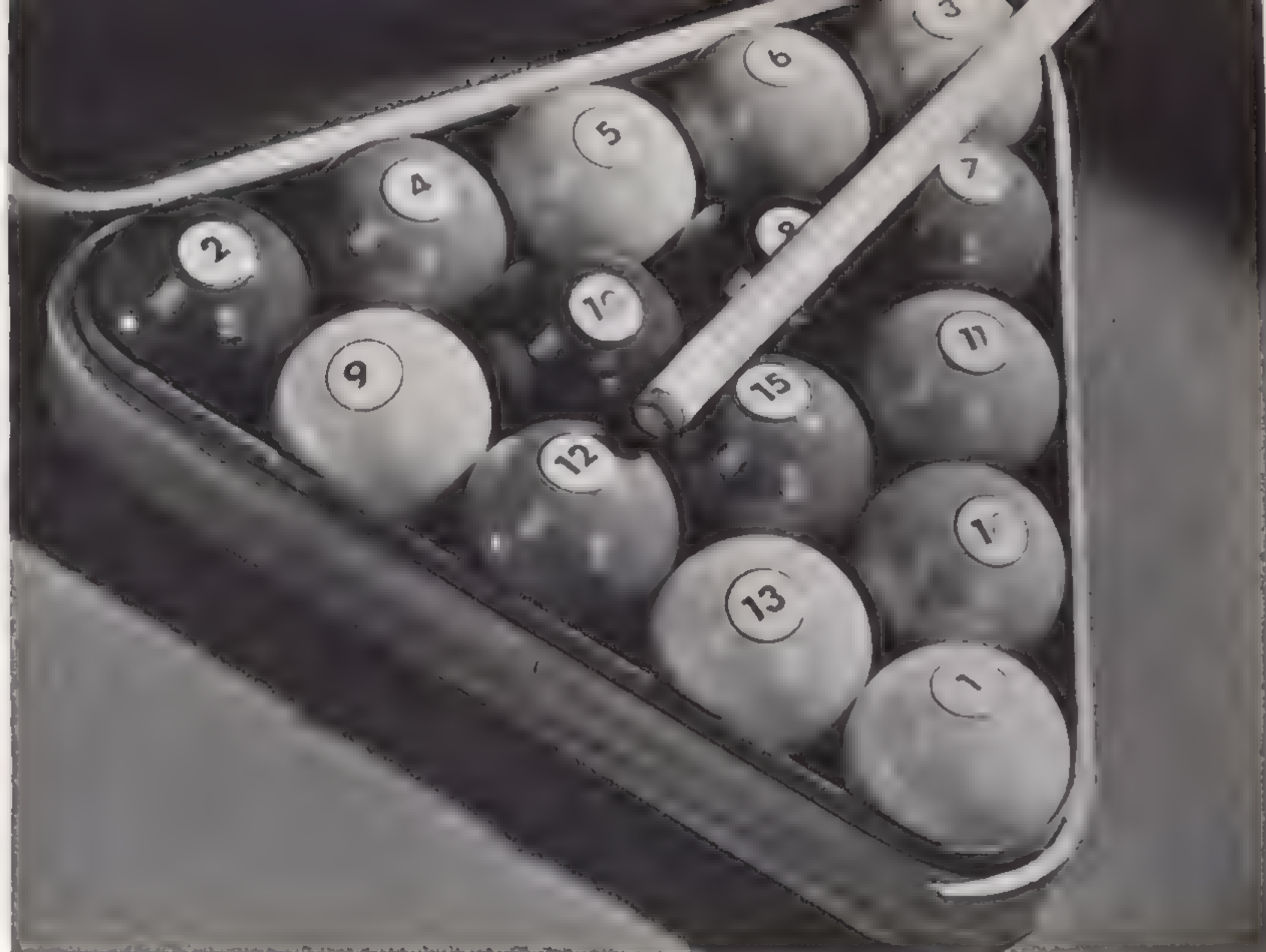


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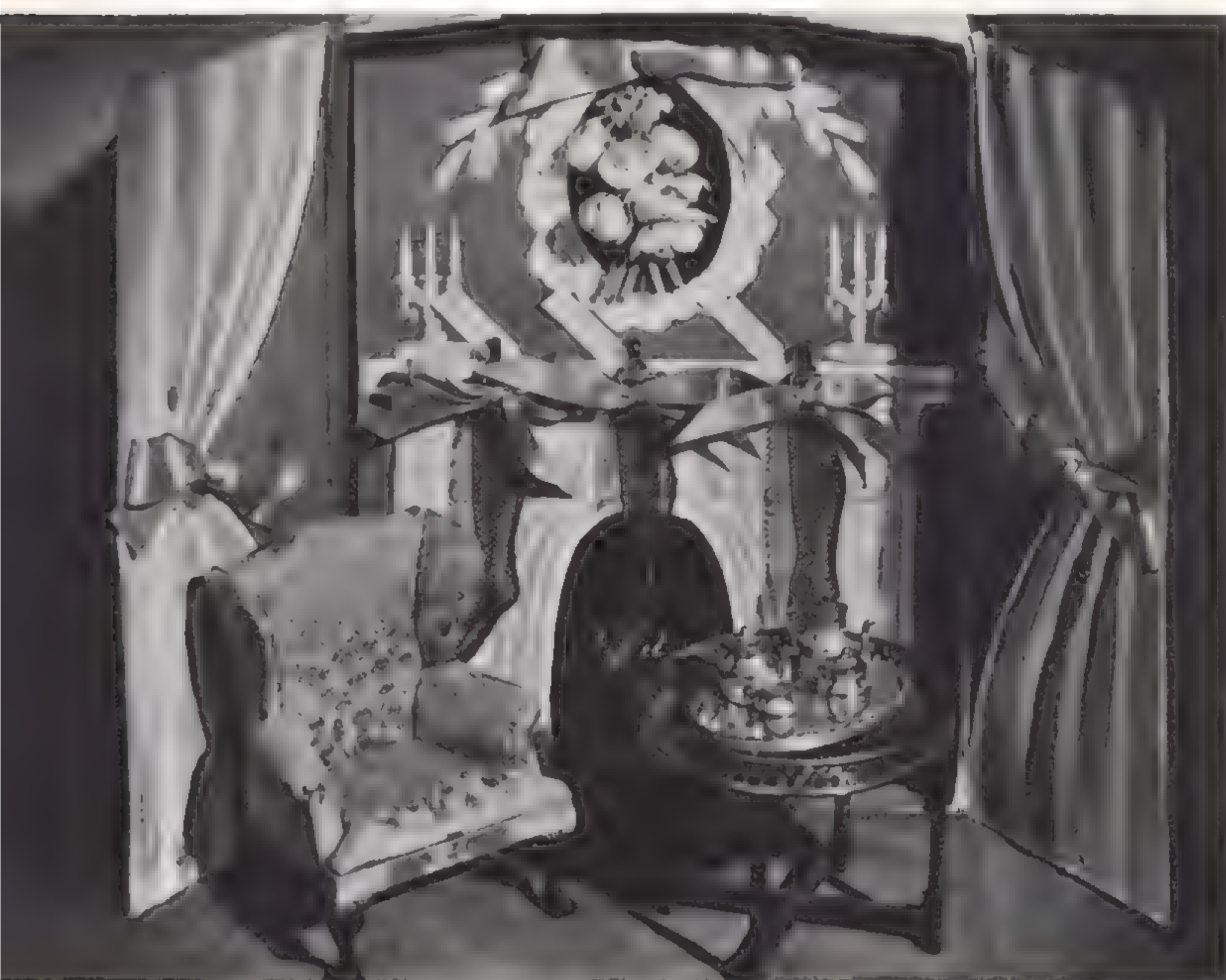
NYHOLM



So you think this is a sleek, stream-lined double bed in a modern apartment? Actually, it's Antoine's new, sleek, stream-lined, fitted beauty-box



So you think it's a cue for the gentlemen to gather in the billiard-room? Actually, it's Lightfoot's fine, bounding soap; Bonwit Teller



So you think this is a quaint, nostalgic Victorian Christmas scene? But it's Elizabeth Arden's trompe-l'œil fireplace, with stockings of perfume



So you think it's an Alpine chalet echoing with shouts of "Excelsior"? But it's Schiaparelli's music-box, wherein "Shocking" perfumes revolve

NOTE

Christmas foolery,
to cozen the eyes
and charm the senses



So you think it's a corner of your grandmother's room when she was a little girl? As a matter of fact, it's a chest of Early American soap

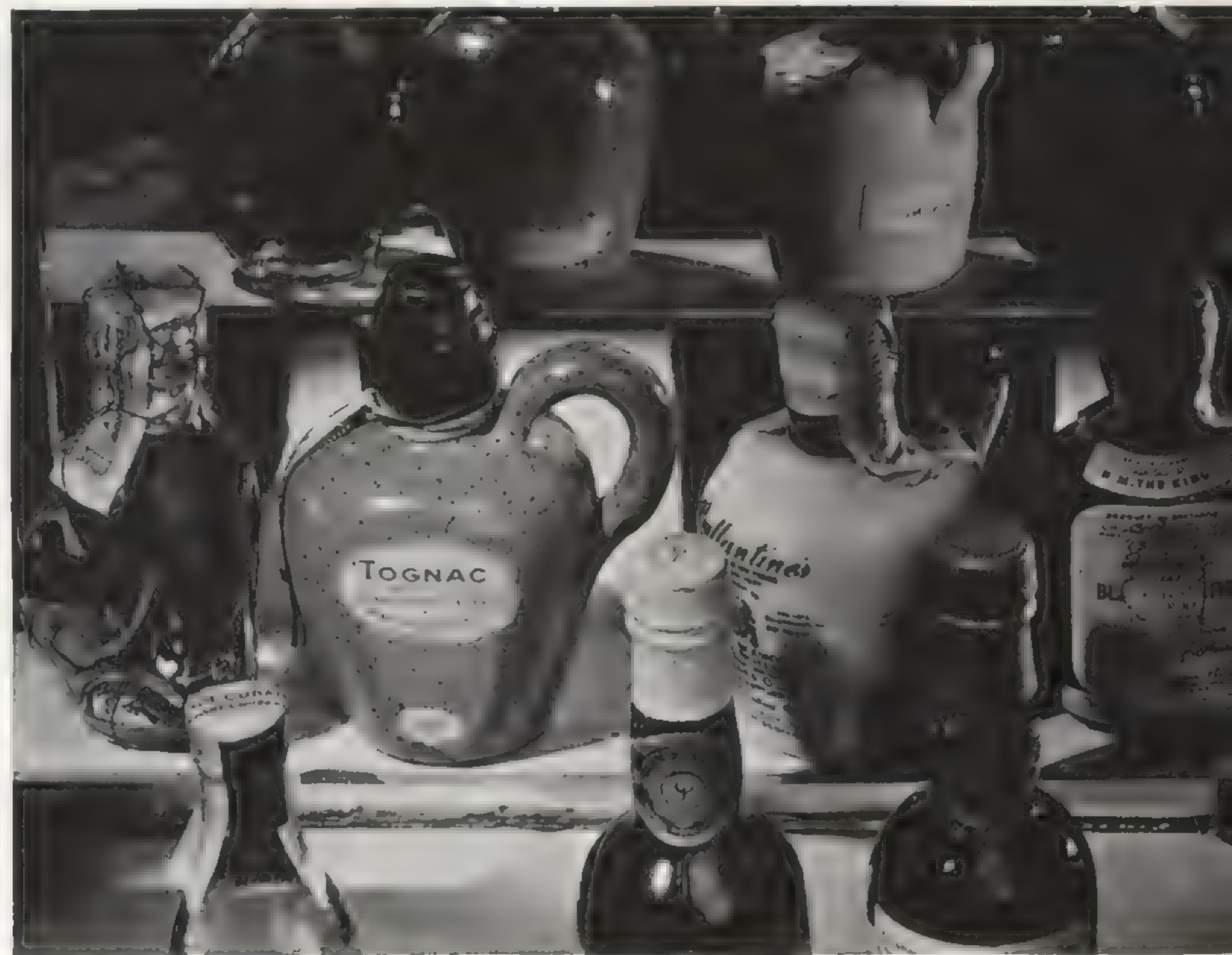


So you think it's a flower window-box, blooming in the afternoon sun? Florally fragrant, it's really Lenthéric's window-box full of bath salts

VOGUE STUDIOS—BAKER



So you think it's a kettle-drum booming out the "Knight's March"? Charbert intended you to, but it's a big cake of men's shaving soap



So you think it's a jug of some fine liqueur, limelighted in a wine-closet? But it's Beau Val's "Tognac," made of aged alcohol and French herbs

HERE in *trompe-l'œil* surroundings, masquerading as liquor cupboards, Victorian parlours, window-boxes, and billiard sets, are simple, appealing presents, for both men and women. The kind every one wants. For the utensils of beauty are perpetually welcome, whether they are homely soaps or extravagant perfumes. Give them affectionately with a heart and a half, for they fall happily in a category between "instead of a card, darling," and really expensive presents. The miniature furniture (used herein to fool you) is from Alice Marks' collection.

CONDUCTOR: ARTUR BODANZKY

Howard Taubman writes about
the man who lately dominated
the Metropolitan Opera Company



It takes the knowledge of an encyclopædist, the sensitivity of a poet, the leadership of a field-marshal, the hardihood and endurance of a democracy, and the tact of a man walking on banana skins to be a conductor at the Metropolitan Opera House. All these attributes were blended in balanced proportions in one man, that one-in-a-generation person, Artur Bodanzky, who, until his death on November 23, was a principal conductor, the great Wagnerian conductor, for twenty-four years at the Metropolitan.

The senior conductor of the Metropolitan did not look his sixty-one years. His lank, lean figure moved like charged dynamite. His eyes behind silver-rimmed glasses flashed with restless energy. His face was long, his forehead high, and his nose jutted out determinedly. In performance or rehearsal, he swayed over his orchestra like some tall, angry bird of the heron family. He pointed his long index-finger for a cue as if it were a lethal weapon. Twenty years ago, a great American critic, James Huneker, wrote a sentence about Bodanzky that can stand to-day unaltered: "He hovered about his band like a bird on the wing, darting at a phrase as if it were prey, but carrying all before him on the pinions of his imagination."

His conducting revealed him—incisive yet poetic, impetuous yet warm with humanity. There was no mistaking the thin, shadowed figure in the pit, with the imperious gestures. He was so utterly the master of the performance that he sat when he conducted, where others are tensely on their toes. He flipped the pages of the score from habit, but scarcely looked at them. Where a Toscanini keeps music singing like a soaring bird, Bodanzky made it surge and ebb like the pounding of the sea on a cliff.

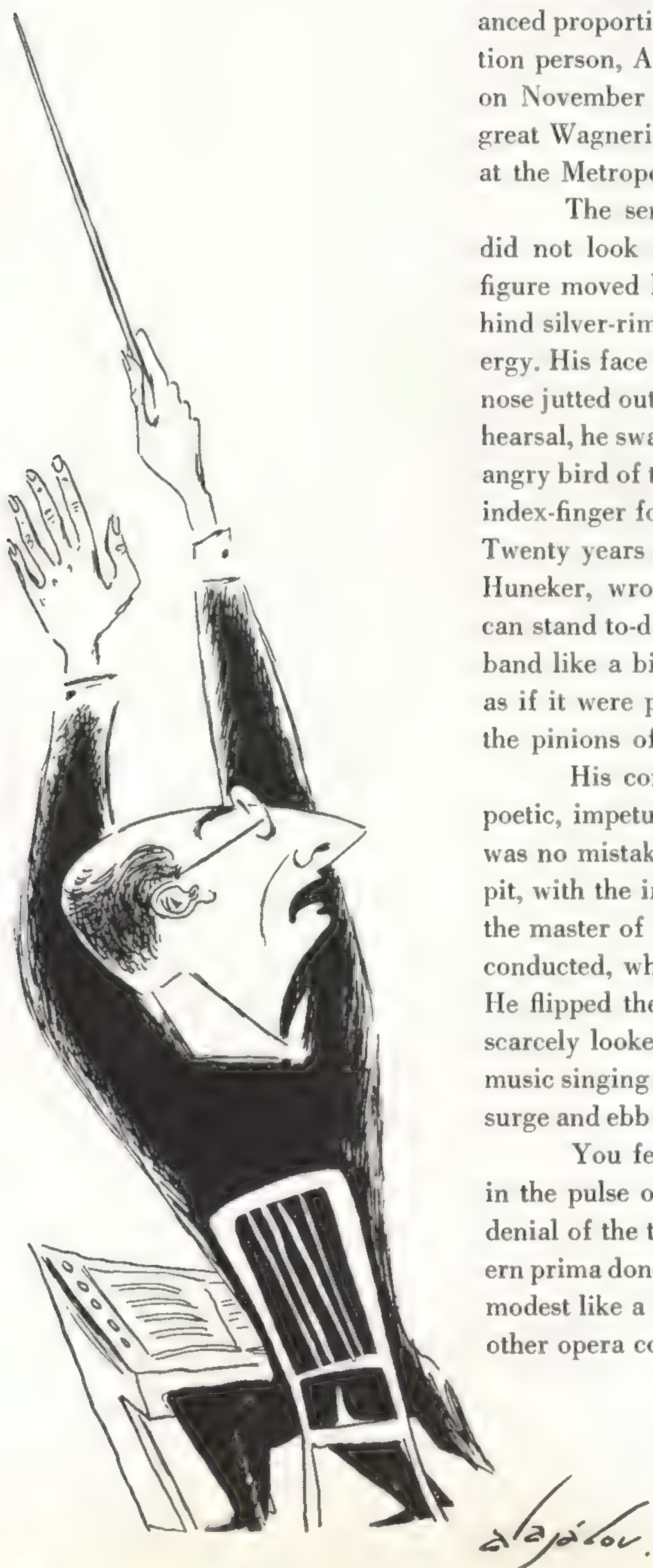
You felt the impact of his personality only in the pulse of his performance. His career was a denial of the theory that the conductor is the modern prima donna, although Bodanzky was not falsely modest like a blatantly bashful movie star. Unlike other opera conductors, he did not take bows from

the stage at the end of an act. He did his work in the gloom of the pit and cleared out the moment the last chord sounded, the golden curtains dropped and the house lights went on.

Yet he dominated the opera-house; he was the tough hombre of the place. Some who have experienced his wrath have called him a tyrant, others credit him with being one of the artistic consciences of the company. He feared neither prima donna nor tenor. He was one of the two or three people in Metropolitan history who spoke with unvarnished plainness to Giulio Gatti-Casazza, former general manager, who could be as impassive, aloof, and unapproachable as the Mona Lisa. Before the blessed days of Flagstad and Melchior, a squalling pair cast as Tristan and Isolde made a nightmare of the performance. Baton in hand, Bodanzky invaded Gatti's sanctum sanctorum, and, with the fury of a tenor who has been robbed of a curtain-call, he shouted that he would quit rather than conduct such a travesty again.

Bodanzky's influence extended beyond the Wagner, Strauss, and Gluck operas that he prepared and conducted. He kept singers, choristers, and instrumentalists on their toes. A singer who did not know his part was dismissed like a backward schoolboy. An orchestra player who missed a cue was made to repeat the phrase over and over until he remembered it like the catechism. Bodanzky's discipline had built up an *esprit de corps* that benefited the other maestros.

Bodanzky was as efficient and brusque as a high-priced business executive whose time is his currency. He did not fritter away effort at rehearsals over trifles. When he dealt with great artists, he did not meddle with their interpretations; he was profoundly grateful that their art had maturity, intelligence, and grandeur. He could even be patient with a singer who used his head to make the most of moderate gifts. What Bodanzky could not abide was stupidity. Then he shouted, waved his bony arms and swore like a character in *The Grapes of Wrath*.





But Bodanzky was not all tough. No man could be who was born and lived his childhood and youth in Vienna when "Wine, women, and song" was not merely a phrase, but the reigning trinity. His parents were fond of music, but were not professional musicians. The youngster was Viennese by conviction as well as birth, and music became his career. He was educated in Vienna and became assistant conductor at the *Staatsoper* to Gustav Mahler, whose gentleness, epic dreams, and flawed, gigantic music he venerated. It was a wrench to leave Mahler and Vienna to forge his own conducting career. He began in Budweis, Bohemia, with an orchestra of twelve men, advanced rapidly to larger theatres and cities, and received finally the call to the Metropolitan, where Mahler and Toscanini had conducted before him. He came here in the autumn of 1915, when the first World War was a year old. It required permission from the Emperor Franz Josef himself to enable Bodanzky to leave Austria, and his special passport read "for the sake of culture."

When Bodanzky relaxed, it was as if he were back in his beloved Vienna. The radiant city of spacious living influenced his way of life. His home in New York on the upper West Side was a three-story greystone building, with commodious, high-ceilinged rooms, like the comfortable houses that overlook the Prater in Vienna. Bodanzky, with his wife and family, lived in this house, which he bought from Alma Gluck, for almost all the time that he lived in New York. Here good friends, the musical great and near great, bankers, merchants, writers, painters met and talked as they did in Vienna's cafés. The spirit was reminiscent of Vienna of the 'Nineties when a young student would labour arduously all day and relax eagerly during the bright hours of coffee-house conversation. Bodanzky's talk had the catholicity and flavour of a far-ranging, curious, and original mind—as richly stored as the shelves in his friendly library.

Bodanzky had a gift for satire. He solemnly

published a set of rules for opera audiences:

"No one shall be permitted to take his seat until after the performance has begun.

"Doors will remain open to admit street noises.

"Talk freely—this is opera, not a golf-links."

As chief Wagnerian conductor, he felt the exhilaration of directing for the perfect audience at Wagner cycles. There were times, however, when Bodanzky would have welcomed a sabbatical from Wagner, who had been with him late and soon, consuming all his powers. During the last war, when Wagner was eliminated from the Metropolitan repertory, Bodanzky deployed with equal facility over a vast field of French, Italian, and Russian opera. After the war, he took on the Friends of Music as a side-line, conducting vast choral works on Sunday afternoons, since a full lick at the Metropolitan six days a week seemed sheer idleness.

While other foreign artists came to America only for the fame and fortune in it years ago, Bodanzky fell in love with this country at once and applied for citizenship. He was happy to be away from the hatreds and conflicts that convulse the European continent. The feeling had intensified in the last twenty-four years, and it was strong to begin with. In recent years, he did not even bother to vacation abroad, preferring a cottage in the rugged, tranquil hills of Vermont.

There he played cards in earnest, whereas during the opera season he played only in his spare time. He played skat, hearts, and bridge, but mostly bridge. If he could not build a foursome with Yankee neighbours, he would import cronies from New York. He played out a hand like a series of climaxes in "The Ride of the Valkyries;" Bodanzky loved the roar of wholesome abuse. Nevertheless, he possessed a vein of tenderness that he did not parade for the casual eye. Bodanzky was perhaps a sentimentalist at heart; he saved a cigarette, given him by Johannes Brahms forty-odd years ago, until it disintegrated like the deacon's one-hoss shay.



Give a tea. Appear in topaz velveteen; a draped blouse, a full skirt. (Very shiftable.) Together under \$18

Have a theatre party, with a bite to eat beforehand. Wear a braid-scrolled blue bengaline jacket; black velveteen skirt. Under \$20 for the two



Invite some people in to dinner.
Put on a wonderfully simple dress
of black Celanese rayon. Under \$20



Ask a few friends in after skating.
Have a quilted plaid cotton flannel skirt,
black velveteen shirt-waist. Together under \$20



Collect a crowd after the Junior Assembly—
you in a dress of grey mousseline de soie,
its neck-line beautifully oval. Under \$20

Under twenty—

**Christmas party clothes
under \$20
for you who are
under 20 years**

Around the Christmas, New Year's, home-for-the-holidays season, life turns into a whirl of parties for you Under-Twenties. You give them. You go to them. Dinners, dances, theatre parties, skating-parties, after-dance get-togethers, teas—there's practically no exhausting the list (or you, either). It's all such fun, but only—practicality creeping in—if you have the Right Clothes for what may arise. New ones, pretty ones that bring a Christmas-tree shine to your eyes.

Regard, then, the holiday party clothes on these two pages, all in the best Under-Twenty tradition. Sizes 11 to 17 (under twenty or not) can climb into them, since they're proportioned to smooth-hipped, small-waisted young figures. And a twenty-dollar bill will buy any outfit of the five. (Maybe the twenty-dollar bill some relative will give you for Noël.) And now that we've helped you dress for a party, what about giving one? Those new ideas on page 80 ought to prompt you.

- The costumes on these pages are at Lord and Taylor; Marshall Field; I. Magnin.



GERALDINE FITZGERALD—the earnest and brilliant Irish actress recently lifted to stardom in the movies. Her new picture is “A Child Is Born.”^{HORST} She poses here in a starched white chiffon dress circled with latticework, from Henri Bendel. The Ceylon sapphire necklace is from Edmond Frisch

Fragrance

FRAGRANCE catches you by the heart...drowns you in your own emotions...and nets your imagination in an invisible web. You can't react reasonably to fragrance, for it acts, not on the brain, but on the senses. In the moment of contact with fragrance, you undergo a kind of emotional adventure.

For fragrance is a potent force with two especially dominant actions. First, for your information, it is one of the primordial feminine lures, and, consequently, should not be categorized along with eye shadow and a new lapel pin. And, second, it is an extraordinarily powerful memory stimulant. A mere pin-prick of fragrance, and forgotten moments flicker across the mind's eye. Some of them rich scenes, full of sap and force, which you wonder how you ever forgot. Some of them bits of foolishnesses, which (unaccountably) your subconscious found worthy of note.

A perfume, sweet and soft, with a breath as warm as a midsummer's eve, or one of those wintry, carbonated, crystallized scents will bring a rush of memories...a parquet floor, reeling under a fast waltz...a little inn, in the high hills, where tree boughs tapped on the window. Or, one of those infuriating, bewildering, atavistic odours will give you that sense of "but I've done this *before*...I've been here *before*!", proving, perhaps, that imagination is merely the other end of memory; that fragrance is a bridge.

Every one has a natural fragrance, almost imperceptible to others, and quite unnoticeable to herself. But it is this natural scent, coupled with perfume, which gives you your personal fragrance. Since it is perfume (like a Djinn in a Bottle) which releases this personal *ambiance*, you should use the most intuitive and critical section of your brain in choosing it. Select it with introspection and the same disregard for price that you would show if you were buying personality over a counter. Feel a little psychic about your perfume; regard it as an intimate, personal quality, rather than a compound which merely reacts on the nose.

Be precious of the precious...keep your bottles tightly sealed and away from the light. Don't overdo the application, on the grounds that *you* can no longer smell it. Remember that the little nerves of smell do not retain odour, as the eye sustains sight. Use your perfume imaginatively...on your eyebrows, the base of your throat, your finger-tips, your brow-line. Never choose perfume because you like it on another woman. Never consider the bottle more than a gesture on the part of the perfumer to make his creation visual. Never recognize substitutes for perfume, for there are none. Amplify your fragrance with Colognes, scented lacquers, rinses, sachets, et cetera, but brook no compromise on the undiluted essence of your perfume.

Once you have settled on your perfume, make it a part of the way you live. And use it! It is discouraging to see dressing-tables with an indiscriminate array of perfume bottles; to realize that some of these dressing-table owners, with a false sense of economy, use toilet-water as a substitute, unaware, apparently, that perfume and toilet-waters were never *intended* to serve the same purpose. Use your perfume, and see that it emanates from your hands, your hair. It should always appear to be coming from under your skin. It should never have a radius of more than a foot.

Realize that fragrance is a potent, elemental force. But don't let that intimidate you.... Civilization has gentled it down until it is acceptable even to the reticent. Marvel a little at a glass bottle that holds an essence of an intangible, and realize, with a wise nod, that fragrance is a secondary kind of charm, a double-edged enchantment to be handled carefully; the subtlest, most unanalysable, of your attractions.



THE SLEIGH THAT MEETS GUESTS FOR THE CLUB MONT GABRIEL



MISS CONSUELO VILLA, READY TO SKI



MARQUESA DEGLI ALBIZZI WITH ELLA, THE GREAT PYRENEES



MRS. BARCLAY K. DOUGLAS, PLAYING THE ACCORDION

Skiing at Canada's Saint Sauveur by Betty Finan

THIS brightly painted hamlet town lies tucked under deep Laurentian snows two hours north of Montreal. It is the first stop of the holiday ski train, which leaves Grand Central at night and drops you off, at dawn, at Piedmont for Saint Sauveur.

That ten below zero is not too cold for comfort is your first discovery. You sniff the nipping air, exchange *bonjours* with the jovial sleigh-drivers, hail one, and snuggle under great shaggy bearskin rugs. To the jingle of sleigh-bells, you drive the mile and a half—passing little Toyland chalets painted red, green, pink, or yellow—to the village of Saint Sauveur.

You may stay at one of a dozen places. Little pensions mushroom overnight. Les Peupliers, Chez Louise, Les Deux Sabots, Bon Chez Soi, and Aux Fantaisies (the doctor's house) are all cosy. Brass beds; baths in turn. Simple, ample food. Oka cheese, made by the Trappist monks in their monastery, is an everyday staple up here. If you love crowds and healthy

noise, stay at Nymarks—the huge chalet with room for three hundred—only a field away from the tows. It has the atmosphere of college on a prom week-end. You can, of course, with the proper introductions, stay with the Duke and Duchess Dimitri de Leuchtenberg, a Russian couple whose German title was bestowed by Napoleon on an ancestor. They are a young, attractive, gregarious couple with a large *gemütlich* house and room for forty guests.

If you are a friend of the Barclay Douglasses, or a friend of a friend, you will want to stay at Mont Gabriel, where they have turned their lovely house into a club. The architect was Harold Sterner, the interior decorating was done—with colour and comfort—by Marjorie Oelrichs. Serious skiers say it's too *chichi*, then enjoy every one of its luxuries.

New Year's is the height of the season. Twenty girls and boys may take a farmhouse, sleeping dormitory fashion and eating (Continued on page 92)



KNOPF-PIX

THE SERVANTS WEAR TYROLIAN UNIFORM

THE BIG LOUNGE IN THE CLUB MONT GABRIEL

MR. WYLLYS R. BETTS, MRS. BARCLAY K. DOUGLAS, MR. FRANK J. HUMPHREY

FIRST TABLE: MRS. F. J. HUMPHREY, MR. H. I. PRATT, JR., MISS M. HUMPHREY, MISS C. VILLA. REAR TABLE: MR. J. DE BRAGANCA, MRS. MC CANN BETTS, MR. W. R. BETTS



Ski's Aside



Imported white cheviot
for an indoor-outdoor jacket,
black gabardine ski pants.
Saks-Fifth Avenue



Red felt skirt,
white wool sweater,
knee-length socks.
Peck and Peck



Table-cloth-checked
blue-and-white cotton
for a shirt-jacket.
Saks-Fifth Avenue



Red sail-cloth apron
for the messy business
of waxing skis;
from Jay-Thorpe



A tweed sampler—
this after-ski jacket
of tweed patches.
Jay-Thorpe

Ski-lodge dinner-suit
of blue Botany flannel
piped in dark red
Lord and Taylor





Shop-Hound

Gets A Whiff of Christmas

THERE are so many ways to enjoy Christmas, and one of the most enjoyable is through inhaling. Juniper boughs, hot chestnuts, Balsam trees conjure up Christmas in less time than it takes to draw breath. One exciting new perfume that should get a happy gasp out of its recipient is Elizabeth Arden's "It's You." This strange, compelling draught gets its name from its way of blending, chameleon-like, with the personality of its wearer. You see it at the left, a hand of white glass holding a gold bottle, resting on a pedestal of green velvet. The whole, *sous-cloche*, is a pretty sight—the pretty price is an approximate \$45. Or, you can choose the same hand, made of frosty glass, wearing a blue ring, on a pedestal of deep blue velvet. There are other sizes and styles, too, down to a flower-wreathed flacon at \$6.50. (Incidentally, after you have succumbed to the perfume, you can carry out the theme in colour—fragile, interesting colour, by trying the "It's You" amethystine make-up.)

Henri Bendel's alluring scent counter is one of our favourite stopping-places when we are anywhere in the neighbourhood. There are eleven admirable scents here, and you can always count on the violet smelling like fresh violets and the jasmin going straight to your head. This year—more attractive gift packages than ever before, especially of the bath preparations. Every possible combination of bath oil, Cologne, bath tablets, and soaps for around \$5 or for less. And sweet, very, small quilted satin sachet-pads in new shapes; we like best the leaf and the fan. Around \$2 each.

For a man's Christmas gift, we recommend a new Cologne by Enef. The name is "Acciaio" (steel to you). We can't remember having smelled any steel lately, but this is dry and sharp, with a strain of what must be lemon verbena in it. It's nice for ladies in tweeds, too. The flacon has a screw top, for travel. \$4.50 or so buys a generous bottle, at Countess Mara's shop, 338 Park Avenue.

There are few gifts that will win over a hostess more completely than the lovely little Cellophane baskets of potpourri which Constance Spry makes. There have been other styles of this basket, but this year it is square and enhanced with tiny bouquets of scented false flowers, which are unusually charming. You can spread your good-will in baskets ranging from around \$2.50 to \$5 or so, and, if you order the large size, you might have one of those famous Spry cabbage-rose corsages tied to it, just as an extra present. From 62 East Fifty-Fourth Street.

Bayberry spells Christmas and smells Christmas from the first whiff. Lewis and Conger has a sixteen-inch candle of bayberry that should steep the house in holiday atmosphere for days on end, for around \$1.50. Less usual is the giant Ajello candle scented with pine. It's handsome, hand-moulded, twenty-four inches high, and lasts accordingly. This one costs about \$5, and if you have a tenth part of a hundred dollars to spare, a pair would be wondrous on a mantelpiece.

In the doll collection of Velvalee Dickinson, there are two wonderfully aromatic kinds of dolls. One species is made of cedar wood, cleverly carved and jointed by Tennessee mountaineers. The story goes that every once in a while a fanatic tells the mountain people that they are making graven images, so they stop making them. Luckily, they start again. You can have man or woman, but for once we liked the woman best. Don't report us to *The New Yorker* if we say that the woman looks chic in her black-and-white gingham costume. She does. Around \$6 each doll. The other sweet-smelling variety comes from Bali, and is made of woven sweet grass. These are called "*Tjili*" figures and are carried by the women to the temples, for prayers of plenty, fertility, and all good things. They are three-dimensional, except for the head, which, with the head-dress, forms a flat, wide fan shape. Very handsome. The price for these is about \$1.50 each. The address is 714 Madison Avenue.



BEST WISHES FOR A
MERRY CHRISTMAS
*to a lady out of breath
and short of time*

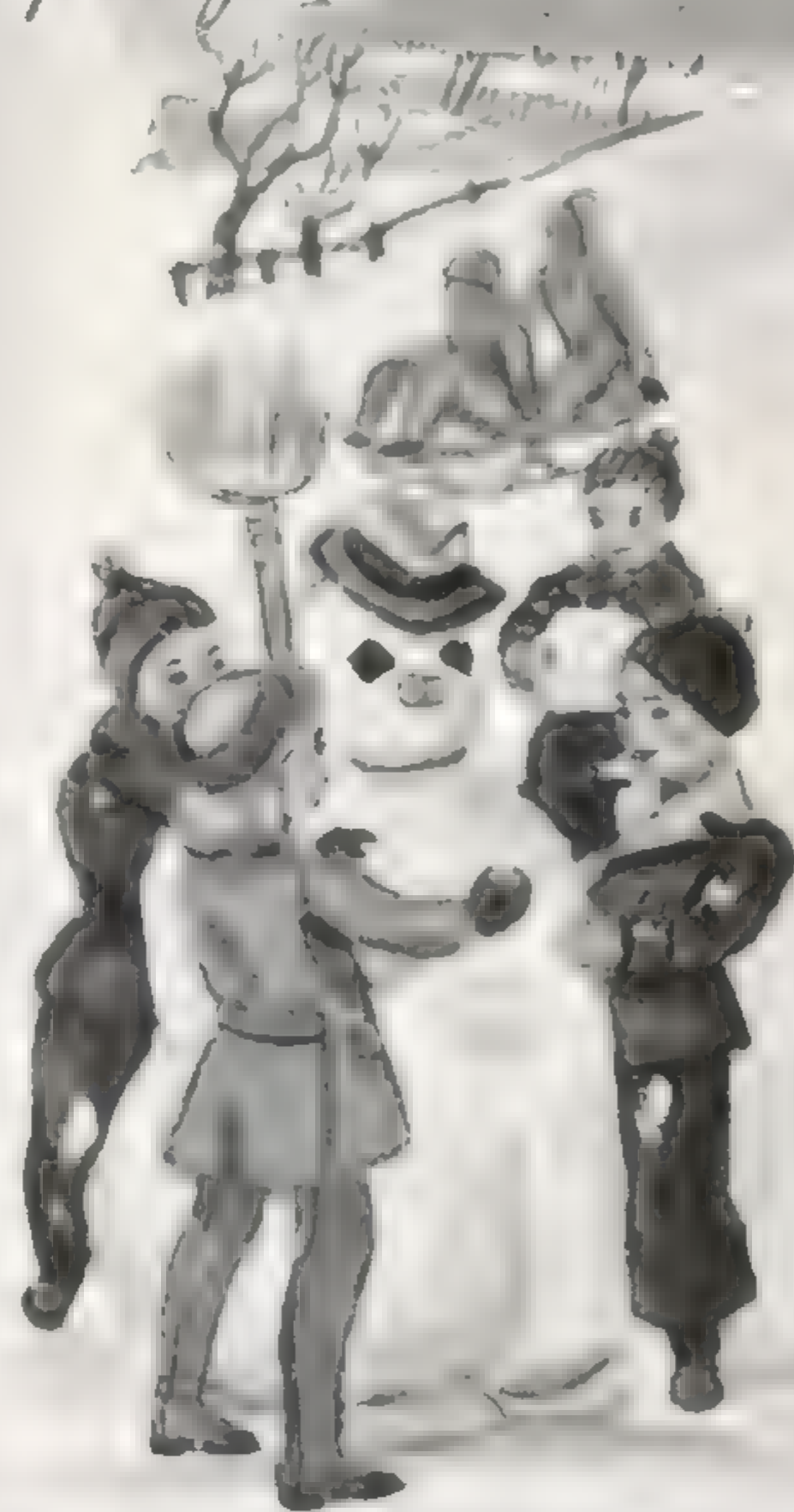


*...shopping days
before
Christmas*

Your mind's a maze of Christmas wrappings, holly wreaths and last-minute gifts. But don't let lunchtime slip by without at least a snack — a bowl of soup and a sandwich, perhaps. Campbell's Mock Turtle makes the pause a pleasant one, and offers quick, reviving nourishment. To hearty beef stock, Campbell's add tomatoes, celery, herbs, tender meat — and fine Sherry — to give you a rich soup that rivals the famous (and expensive) thick green turtle. **MOCK TURTLE SOUP**

Holidays are hungry days

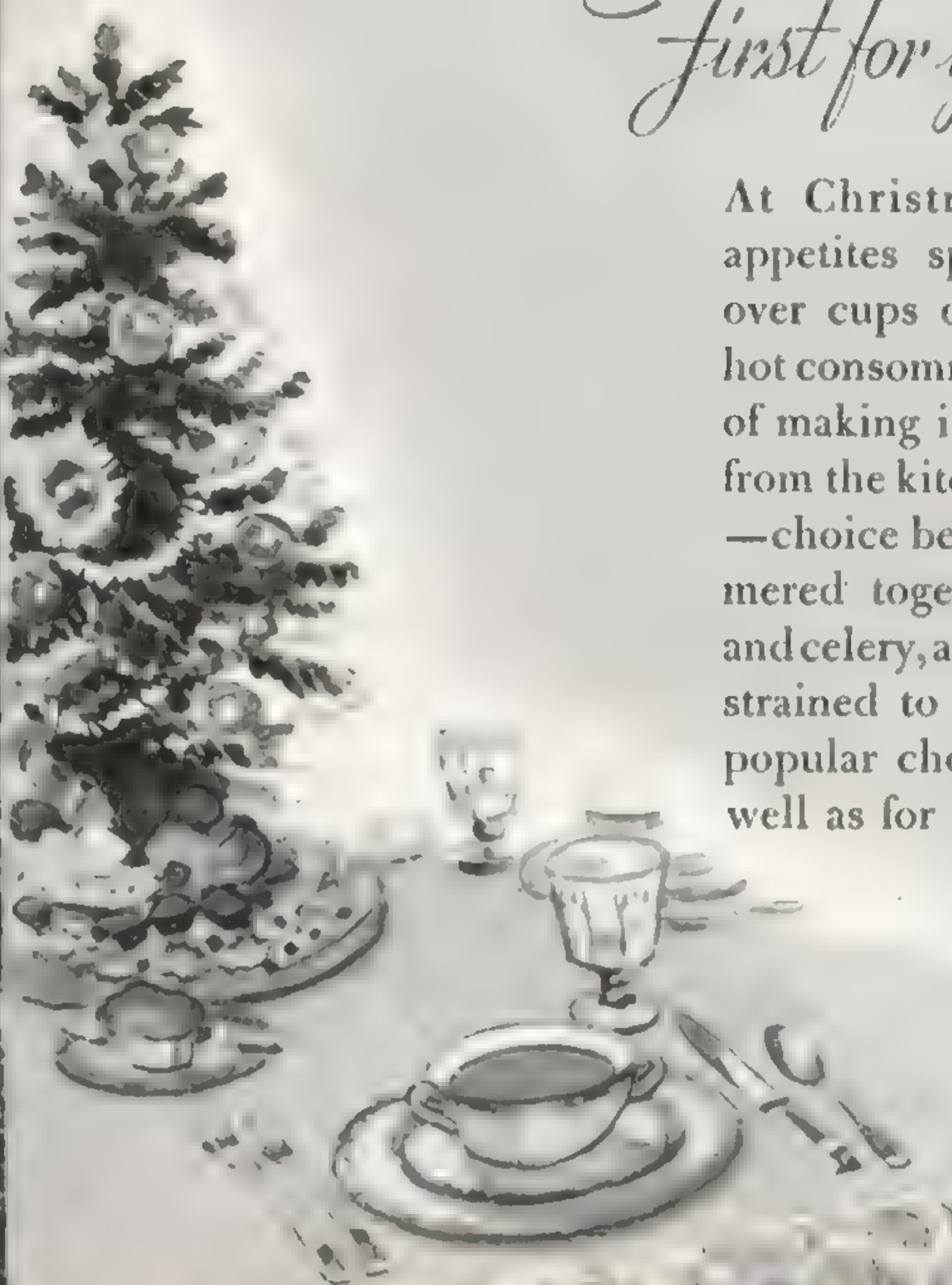
When boys and girls come trooping in for lunch, sit them down to brimming bowls of Campbell's Tomato Soup — bright as their rosy cheeks, and tingling with lively tomato taste. Campbell's make it of specially grown, extra-luscious tomatoes, enrich it with table butter, and gently cook it to smooth perfection. Especially popular with youngsters when served as *cream* of tomato (helps add more milk to their diet, too!) **TOMATO SOUP**



First for your Feast

At Christmas-turkey time, appetites spring to attention over cups of fragrant, piping-hot consommé. Campbell's way of making it might have come from the kitchens of old France — choice beef, thoroughly simmered together with parsley, and celery, and carrots, and then strained to a clear amber. A popular choice for any day as well as for holiday dinner.

CONSOMMÉ



"Do stay for supper!"

There's nothing quite so hospitable on a cold night as good, hot soup — so quite naturally, the thoughtful hostess often starts an impromptu supper with inviting plates of one of her favorites. It may be Campbell's Cream of Mushroom — a smooth soup made with young hothouse mushrooms and fresh, heavy cream — lavishly decked out with tender slices of mushroom. For holiday preparedness — be sure this soup has a place on your pantry shelf! **CREAM OF MUSHROOM**



YOUNG IDEAS ABOUT HOLIDAY PARTIES



UNTIL you give your first party by yourself, all parties seem to be perfectly natural events that just take place by themselves. But when you're planning one of your own, you realize that this is not quite so. Now that Christmas holidays are here, you'll probably have to be entertaining people from time to time, and you want to be *a*, if not *the*, season's success, even if you're not doing anything lavish. You must, of course, be gay and casual and not too much of a whirlwind after your guests have arrived.

Nothing is more agonizing to the assembled than to stand off while the hostess exclaims, "I can't understand how the salt got into the sugar-bowl! To-day of all days!" Most guests would rather eat gravel than try to cope with remarks like this.

Before the invited ones arrive, though, you can be just as much of a general as you like. Plan everything. Write out menus and don't lose them. Don't plan too many things for your guests to do. It's insulting to them not to believe that they can take care of themselves without playing games every minute. And by all means, give some thought, preferably a lot of it, to the problem of space. The *Huit Chevaux*, *Quarante Hommes* aspect of some parties is not considered so hilariously amusing as it once was. Nobody wants to rub elbows and hold a glass at the same time.

Your first venture might well be a tea. You'll be surprised to know how much men love good tea in a calm atmosphere. A lacing of brandy in the cup adds a fine flavour to the whole situation. Invite only as many people as your family's very best cups will serve. Don't have too many things to eat, and don't have messy, crumbly things that claim too much concentration. Cinnamon toast made of buttered, cinnamon-spread bread, rolled up in a scroll before toasting. Slivers of Virginia ham on French bread. Creamed maple sugar on toast....

Or if you happen to be in favour of sherry rather than tea, serve with it a silver bowl of boiled eggs on cracked ice, and a bowl of shelled pistachio nuts. Decorative and divine-tasting. All you need to add to these suggestions is a fire, if possible, and a knock-out dress for yourself. If you want to add a slight holiday touch, you might tie the label to the decanter with a red ribbon instead of the conventional silver chain.

An after-skating party is quite easy to manage. You catch your guests in the ideal condition of good spirits and exhilaration after all their outdoor exercise. And you warm and soothe them just as they begin to wish for warmth and soothing. We recommend low lights, Strauss waltzes, and ballet records on a gramophone, hot chestnuts, roasted by the guests in a charcoal pan or pop-corn popper, over the fire; crackers and cheese, and a hot drink. Serve mashed Roquefort and cream-cheese mixed, sprinkled with chives, and have an Edam, neatly topped, with a handsome cheese-scoop so that your guests do not gouge in vain. For

the drink, serve deviled coffee or mullied claret, piping hot. Or if the skating clothes, an open fire, and a warm drink promise to be *too* warming, serve Rhine wine and Seltzer instead. In lieu of a silver wine-cooler or ice-bucket, you could create a dazzling effect by wrapping a regular pail round and round with tinsel. You might have two—one wrapped in silver, one in gold. Carry out the skating theme in decoration,

by filling a pair of skates with leaves, gilded branches, paper flowers, or green boughs—anything that doesn't need water. Place them at the ends of the mantelpiece, facing each other. As a final note: try to remember, after your guests have left, to pour a bit of port into what is left of your Edam cheese. Just a little bit will keep it moist and appealing for the next using, so you'll feel like a really canny and competent hostess.

If some one you know is giving a theatre party, you can give a buffet or card-table dinner beforehand, without much trouble. The formula for this—one hot dish, one cold dish, one beverage—should not be broken, for reasons of time. A red-hot curry of lamb or chicken, with chutney, and a salad of alligator-pear, is a good combination. Afterwards, fruit and cheese will do nicely. If you have cocktails, serve smoked salmon (it needn't be the most expensive) on thin pumpernickel bread, sprinkled with freshly-ground black pepper. Or just let the cocktails go, and have wine with the food.

At a seated dinner, go in for atmosphere, with food that is beautiful to look at, as well as to taste. If you are feeling Christmassy, make a nest of wheat and ground pine, filled with assorted Christmas-tree balls, for the table. Champagne (domestic)

cocktails start off the meal, and conversation, nicely. When your guests begin to sparkle lead them quickly to the table. Give them a slice of honeydew melon and a slice of Westphalian ham first (though this is the most handsome combination, cantaloup is better liked by some gourmets, and costs less). The main course is up to you, but a good dessert will help you make a final flourish. Chilled strawberries in kirsch, with a sauce of thin bitter chocolate, makes its admirers faint with desire at the very thought.

Or for a light, esoteric finish, have peeled halved grapes and diced fresh pineapple in kirsch. Afterwards, if you feel in need of a game, try the poetry one, where every one calls on the muse, making up four lines of doggerel about some one else in the room. Then the lines are read,

and the players guess who wrote them. Good fun.

After a dance, you need not repair to the nearest Eats or Ladies Invited place. You'd please your friends, and incidentally, the older generation, if you had breakfast at home. For this you will need—assorted attractive contemporaries, preferably with a leaning toward helpfulness. Also assorted dairy products, and aprons for yourselves and friends, to cover up the party finery. Try a cup of hot consommé as you hit the kitchen.

Then don't try to be too original. Have the typical old scrambled eggs and bacon. Milk, milk, milk, milk. Orange-juice in quantities. Coffee. And as one slightly different gesture, thin slices of Italian ham wrapped around Italian bread sticks. Being moist and thin, it clings there.

Then, don't make too much noise and wake up the rest of the house. Don't urge people to stay and stay (because they might). Don't leave too big a mess in the kitchen. Next morning not only your guests, but your family, too, will agree that you are a wonderful hostess.





Gown and Jewels by Bergdorf Goodman

FOR YOU

BEAUTY IN THE GRAND MANNER

FOR HIM

A MELTING MOOD !

The 4 Woodbury Creams will help your skin acquire the *soignée* perfection exacted by the mode; the irresistible beauty that melts male hearts.

FIRST NIGHT! Have you given your skin its cue? The *grande toilette*! Can your complexion play the role? The leading man must find you flawless. Your beauty at the height of the season must take on new glory, your complexion attain perfection to match the grand occasion.

The four exquisite creams made by Woodbury will help bring your complexion to the zenith of its beauty. Prepared from formulae developed by skin scientists, they uphold the reputation of this famous house, half a century in high standing, for trustworthy, scientific care of the skin.

Old in tradition, Woodbury Creams embody the latest ideas. Their germ-free purity helps guard sensitive skin. The Cold and Tissue Creams contain an important Vitamin, invigorating in effect. All four creams bring your skin as excellent care as the costlier salon creams; help it glow with beauty in the grand manner.

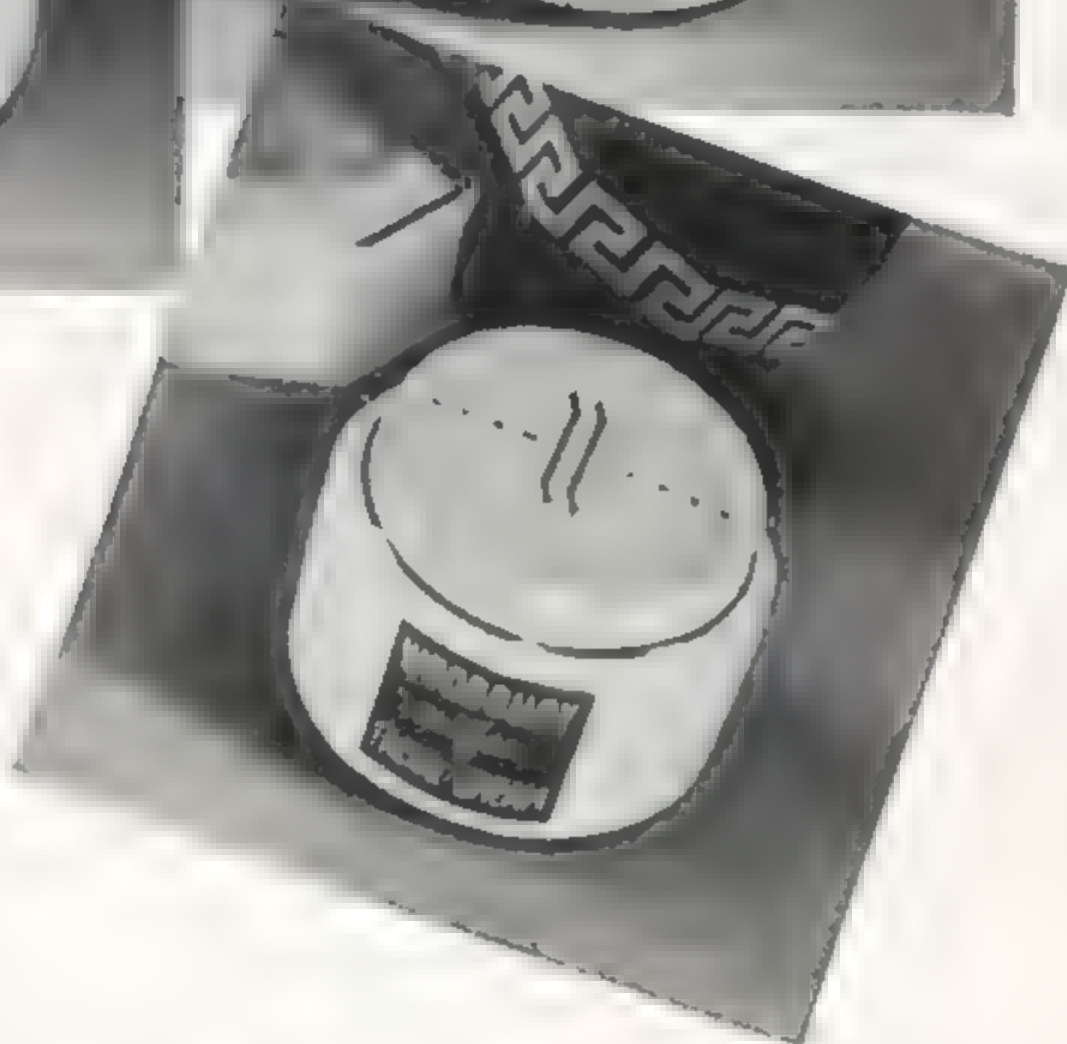
You can buy the four Woodbury Creams in smart jars at any beauty counter for only \$1.00, 50¢, 25¢.



FOR VITAL SKIN . . . Woodbury Cold Cream contains a skin-invigorating Vitamin which stirs the skin's vital activity. Perfect for light massage and refreshment. Helps to clear, cleanse, invigorate.



FOR CLEAN, CLEAR SKIN . . . Woodbury Cleansing Cream removes every trace of day-worn weariness, make-up, powder, dust. Leaves skin clear and fine.

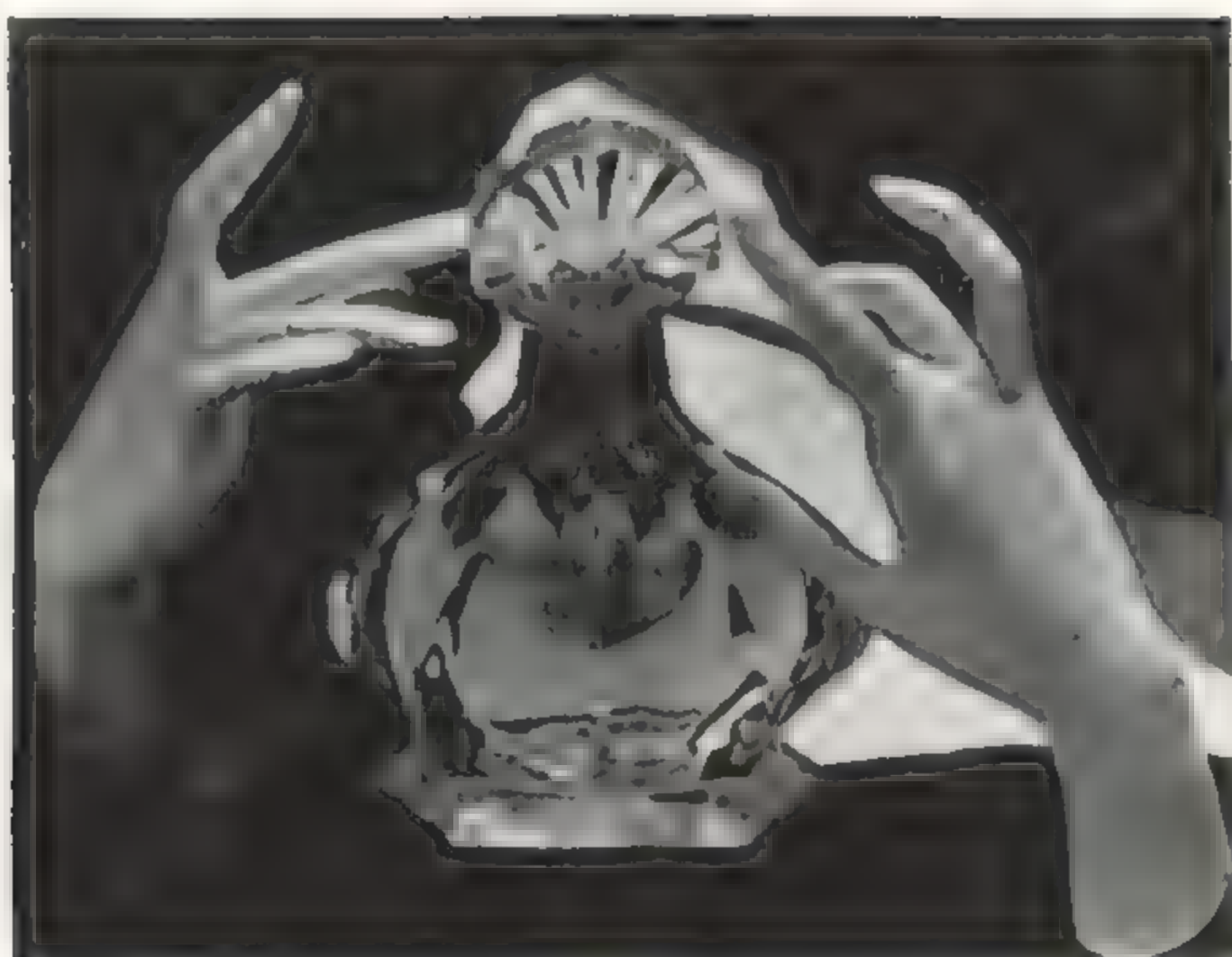


FOR FRESH, SUPPLE SKIN . . . Woodbury Tissue Cream contains a skin-invigorating Vitamin and rich, emollient oils which lubricate, help to render dry skin supple, every skin smooth, vigorous, fresh.

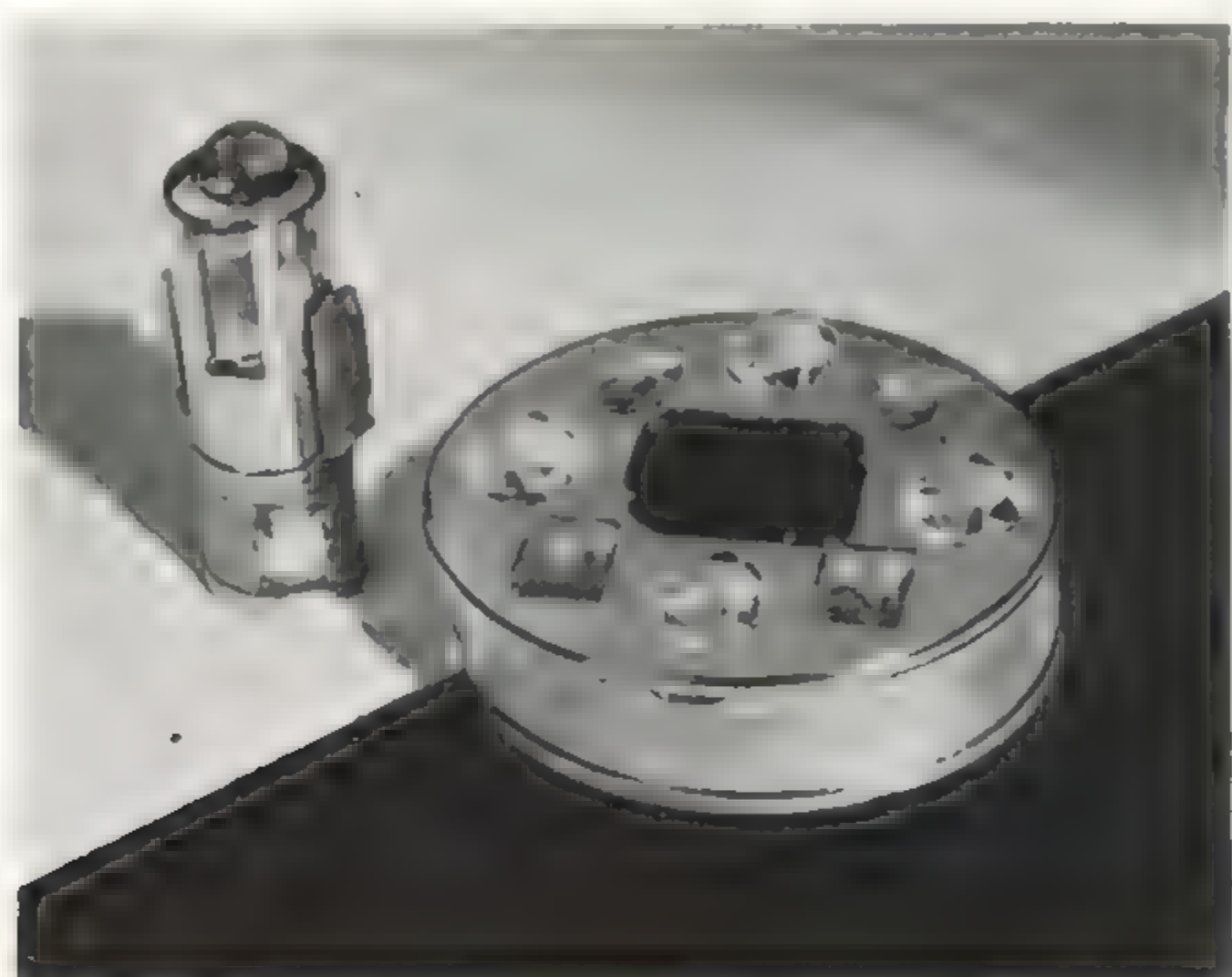
FOR VELVET-SMOOTH SKIN . . . Woodbury Facial Cream, the last touch of perfection for the complexion that must pass in review. Holds make-up smoothly, powder evenly. Gives skin a flawless finish.

WOODBURY CREAMS

MADE TOGETHER...TO WORK TOGETHER,
TO MAKE YOU MORE BEAUTIFUL



The white plaster hands holding the graceful, fluted bottle are actually concerned with the scent imprisoned therein. It is Corday's newest perfume, "Possession," a really important fragrance that charms the senses and carries an aura of sa-
bles



Elizabeth Arden's handsome compact set. Like a jeweller's piece, the case is studded with simulated aquamarines and rosy tourmalines. The lipstick, oversized and not easily mislaid, has stones to match. An extravagant gesture for very little



Chanel's time-honoured perfume trio, "Three Moods"—"Gardenia," "No. 5," and "Glamour"—takes on a new Christmas exterior this year. The three flacons form three sides of a triangle in the black-and-white cylinder. Always a favourite present

VOGUE STUDIOS



A cloisonné case, with the sheen and brilliance of Burgundy, a graceful, diamanté scroll under a flashing coronet—Alexandra de Markoff's Christmas suggestion, in limited edition only, for the lady who likes to be different; Saks-Fifth Avenue

DISCOVERIES IN BEAUTY

REALIZING that human frailty increases with the approach of Christmas—that sane, orderly minds suddenly develop blank spots—we present these last-minute gift suggestions. Obviously, they should have been done up in Christmas wrappings long since, but only you need know that.

Helena Rubinstein's sweetly-scented "Apple Blossom" preparations come clustered together in a wicker basket. You can waft an advance breath of spring with this fresh, delicate fragrance. The set includes, among other things, dusting powder, Cologne, and bath oil. Another item—a glass angel in a silver triptych holds Helena Rubinstein's "Slumber Song" perfume.

Lucien Lelong's compact offering looks like a miniature pie-crust table. The satiny, gold-finish case has a raised, scalloped border in white, black, ivory, jade-green, or turquoise-blue (no colour difficulties in this instance), with a medallion in the centre, to match the border.

Fabergé gathers together its bath preparations *extraordinaire* in an attractive ensemble. Besides the Body Duster (which we have eulogized before), the set includes Cologne and bath oil, complete with dropper. In "Aphrodisia" or "Woodhue" fragrance, both almost too beautiful for mere tubbing.

Charles of the Ritz has thoughtfully arranged the new "Transcontinental" case with the essential preparations lined up at the sides, leaving the centre part free for your additions. There is a pocket at the back and a removable mirror with an easel stand.

Richard Hudnut's compact sends out golden radiations (of success, we are sure) from a centre design. It is an all-in-one case and conveniently planned to the last detail. The lipstick lifts out bodily when the case is opened, and the mirror occupies the complete cover.

Germaine Monteil's Christmas repertoire (a very extensive one it is, too) includes two fitted cases to charm the feminine eye and nurture the feminine skin. One is larger, with a more elaborate outlay; the smaller has a triple-view mirror. Both are filled with a really adequate and intelligently selected group of Germaine Monteil's preparations.

Houbigant believes in adding a little extra lingering something to even a handsome gift. With a bottle of their famous perfume, "Presence," they include two sachets to carry out the theme of that sweet, spicy fragrance.

Henri Bendel presents a gay bit of Christmas nonsense—a wicker hamper tied with an enormous bow and topped with a profusion of brightly coloured flowers. The series of bath preparations inside is bent on coddling your skin and is as fragrant as a summer garden.

Kerk-Guild offers Tubby, The Diving Boy—a decorative child of pure Castile soap and gay rubber sponges; and a shining Cellophane Christmas-tree, hung with little soap figures. Both enchanting items are at Bonwit Teller.

For the lady who likes variety in her perfume, there are Coty's gift ensembles called "Pour L'Occasion." Attractively presented in white-and-gold containers, the sets include two, three, or four cut crystal flacons of Coty's favourite scents.

Daggett and Ramsdell's gift packages hold their brand-new jars and bottles, done up in Victorian style. The front of the package is like a stage (with the curtain up), limelighting the Colognes, bath oils, soaps, creams, and make-up in many combinations.

STARS FOR A RADIANT MORN



TOP ROW—Left to Right:

Gift Presentation, Bath Salts, Bath Powder, and 8-oz. flacon Bouquet Lenthéric: Tweed, Miracle, Shanghai, or A Bientôt . . . \$4.75

Tweed Presentation, 1/2-oz. Parfum and 4-oz. flacon of Bouquet; Tweed or Miracle. \$3.00
Shanghai or A Bientôt . . . \$6.00

A Bientôt Presentation, Face Powder, 4-oz. flacon of Bouquet, Soap, Sachet Basket, petit flacon Parfum: A Bientôt or Shanghai \$5.25; Tweed or Miracle . . . \$5.00

SECOND ROW—Left to Right:

Shanghai Bath Presentation, Bath Powder

and 4-oz. flacon of Bouquet: Shanghai, Tweed, Miracle, or A Bientôt . . . \$2.50
Etched Decanter, 16-oz. Bouquet Shanghai . . . \$4.00

Gift Presentation, Gold-plated Vanity set with Brilliants; matching Lipstick. \$9.50

"Bouquet Trio", 4-oz. flacon each of Bouquet Tweed, Miracle, and A Bientôt or Shanghai . . . \$3.00

THIRD ROW—Left to Right:

"Parfum Trio", Gift flacons of Tweed, Miracle, and A Bientôt or Shanghai . . . \$7.25

A Bientôt Vanity, decorated in four colors on White Enamel; gold-plated . . . \$5.00

Parfum Anticipation, petit flacon . . . \$2.50

Parfum Miracle . . . \$4.00 to \$40.00

Tweed Atomizer Presentation, Parfum Tweed with Atomizer, 1/2-oz., \$5.00; 1-oz. . . \$8.00

FOURTH ROW—Left to Right:

Parfum A Bientôt . . . \$5.00 to \$55.00

Parfum Tweed . . . \$4.00 to \$40.00

Parfum Anticipation, \$15.00, \$35.00, \$60.00

Gifts by Lenthéric Parfumeur

N E W Y O R K . P A R I S . L O N D O N

Remember...He knows



He doubly appreciates receiving Paris from YOU. First . . . he prefers Paris for its style, its quality and its utility. Second . . . and this is very important—he's proud you've chosen THE BEST for him. You're right . . . select your Paris gifts early. But in unavoidable last-minute shopping rushes . . . take time to insist on Paris. Remember: Paris is priced no higher than imitations . . . but Paris is always higher in quality than in price.

Illustrated: *Paris Matched Set*—famously comfortable Paris Garters and perfectly matched Paris "Free-Swing" Suspenders that "Can't skid off his shoulders"—\$1.50. *Paris Belt*—1½ inch hand-borded calfskin, saddle stitched, sterling silver initial buckle—in useful humor: \$3.

In addition to gifts illustrated, you'll find—

Other Paris Garter and Suspender "Matched Sets" \$1.50 and up. Other Paris Belt and Buckle Sets in special packings: \$1.50 and up. Paris Garters and Paris Suspenders also available in separate attractive gift packings—Garters 50c and \$1, Suspenders \$1 and up.

A. Stein & Company . . . Chicago, New York, Los Angeles, Toronto

PORTRAIT BY EUGENE SPEICHER

By Frank Crowninshield

EUGENE SPEICHER, who painted the portrait on page 49, is the twelfth painter to be represented in Vogue's "Portrait-Painters of To-day," a series which has likewise included Augustus John, Oswald Birley, Raymond Kanelba, Dietz Edzard, André Derain, Savely Sorine, Boutet de Monvel, Gerald L. Brockhurst, Simon Elwes, Diego Rivera, and Edward Murray.

That Eugene Speicher was also to be included in the series was, from the outset, a matter of certainty, as no American artist has achieved a greater success in the domain of portraiture. But, in Speicher's case—as in that of Rivera and Derain—, a qualification must be made; namely, that he is not a fashionable portraitist, in the usual sense, ready, that is, to undertake any commission whatever (bank presidents, dowagers, children, or even the wives of the opulent rich), but limiting his canvases to such models as suggest the possible creation of true works of art.

"PORTRAIT OF AN ACTRESS"

As an example, we may cite the portrait in this issue. Speicher, after studying the subject—Jean Chinley, the actress—, was sufficiently arrested to realize that a picture of the first order might be made of her. Her carriage, her gestures, the balance of her movement, suggested to his mind a canvas of character and feeling. Once that impression had taken seed in his mind, the success of the picture was assured.

It is for such reasons that Speicher's portraits—now so familiar in the museums and collections of America—are often the likenesses of professional models, girls in the village of Woodstock, actresses, daughters of his friends, or some chance acquaintances who arouse in him the impulse to paint canvases quite as characteristic of himself as of the sitters.

It is the mark of the true artists: Fouquet, Titian, Rembrandt, El Greco, Goya, Renoir, Cézanne—for all of whom Speicher expresses an idolatrous admiration—that their portraits were, in reality, not exterior likenesses of old women, dogs, beggars, courtiers, rich ladies, peasants, or saints, but recognizable images of the natures of the men who painted them—pictures full of magic because the sitters have been mysteriously sublimated by the painters.

Speicher explains the mystery by saying: "If I can see how a painting was made; how it was conceived, built, and elaborated; of what it is a true, painted replica, my interest in it usually slackens. But when there's magic in it!" He elaborates his own case by saying: "When I begin a painting, my model is alive, the canvas is dead. But, as I proceed, I hope to see the image emerge as a figure more moving, more magical than the sitter herself. Any good picture must have an independent life of its own. When I place my flower piece beside the flowers themselves, I want both of them to be alive."

All portraits by Speicher bear, inevitably, his personal signature. The phenomenon is so marked that if we

were to enter any gallery in America—or Europe, even—and see, at a distance, one of his portraits or landscapes, there would be no confusion in our minds as to its exact parentage.

It is because Speicher is so personal an artist; because the canvases by him have a way of announcing themselves as we enter a salon or picture-gallery, that his works are now so widely scattered and so familiarly known.

He is, indeed, perhaps more frequently represented in American museums than any of our contemporary Americans. The Whitney Museum in New York, alone, possesses six of his canvases, while the Metropolitan has acquired four. His works are likewise familiar at the Carnegie (which contains his "Babette," one of his better-known portraits); in Boston (with the enchanting canvas called "Ann"); Toledo ("The Blue Necklace"); the Museum of Modern Art in New York (the famous "Katharine Cornell," eventually destined for the Metropolitan); the "Jeanne Balzac," at Cleveland; the imposing nude called "Torso of Hilda," in the Detroit Art Institute; and the fine figure study in the Spaeth Collection at Dayton. Works by him are also to be seen in the Corcoran, at Washington, and in the Art Museums of Denver, St. Louis, Cincinnati, Buffalo, Andover, Galveston, Minneapolis, Pittsburgh, Worcester, Providence, Brooklyn, and San Francisco.

To recite a complete list of his prizes would be to court monotony. They have, however, included the Beck Gold Medal in Pennsylvania, the second and third medals at the Carnegie International, the Gold Medal at the Chicago Art Institute, and the Gold Medal at the Corcoran.

It was at the Art Students' League in New York that he first determined to have a try at portraiture. He persuaded a fellow pupil to pose for him. The canvas eventually won the Kelly prize for portraiture, at the League. By coincidence, the sitter was Georgia O'Keeffe, the most renowned of American women painters.

Speicher was born in Buffalo, in 1883. He studied in New York with Chase, Dumond, and Robert Henri, the latter of whom exercised a major influence on his career. Mr. and Mrs. Speicher spend half of their year at Woodstock—not far from the Hudson River in New York—and the other half in New York. The painter works inordinately, save for short vacations and occasional journeys to Europe, where he studies the masterpieces of the past with the utmost devotion.

He gives a one-man show every five years, at the Frank Rehn Galleries in New York. His landscapes contain no figures, and his figure paintings contain no landscapes. His flower canvases are full of a rich and romantic feeling. His best-known portraits of men are probably those of Charles Dana Gibson and of Dr. Alderman, the President of the University of Virginia. His drawings, particularly his nudes, are vigorous, personal, and full of knowledge and assurance.

Patroness of Music



At Her Piano—Mrs. Pierpont Morgan Hamilton is greatly admired in New York social and musical circles for her charm and talent.

Young Fashion Artist



Begins Art Career—Katherryn Hernan first started working as a fashion artist and designer in home-town Dallas, Texas, department store.

—But they
BOTH give their skin
the **SAME FAMOUS**
Simple Care!

QUESTION TO MRS. HAMILTON:

With so many demands on your time, Mrs. Hamilton, how can you keep your skin looking so beautifully cared for?

ANSWER:

"My skin care is amazingly quick and simple. But I do use two creams. Pond's Cold Cream for cleansing and softening my skin—Pond's Vanishing Cream to smooth roughnesses."

QUESTION TO MRS. HAMILTON:

You're known as quite a tennis fan, Mrs. Hamilton. Doesn't all that exposure to sun and wind roughen your skin?

ANSWER:

"It might if I weren't careful to protect my skin with Pond's Vanishing Cream. Just one application of that smooths little roughnesses right away!"

QUESTION TO MRS. HAMILTON:

How do you keep your make-up so flattering throughout a long evening?

ANSWER:

"By preparing my skin for make-up with 2 Creams. When I first cleanse my skin with Pond's Cold Cream and then smooth it with Pond's Vanishing Cream, make-up goes on evenly and is really there to stay!"



Begins Day with tennis. Then committee meetings of 4 musical organizations. Above, studying seating plan of Lewisohn Stadium.

At The Opera—Mrs. Hamilton is a Wagnerian enthusiast. Frequently entertains at her delightful Sutton Square home.



From Choosing current styles to trying fashion modeling was Katherryn's recent venture. In New York now, she shows promise.

Like Most Texans, Katherryn loves riding. But here she's more interested in the thrilling words her companion whispers.



QUESTION TO MISS HERNAN:

Katherryn, is there any close tie-up between fashion and complexion?

ANSWER:

"Oh, very close! I soon realized that a good skin peps up even an inexpensive outfit. That's why I'm so careful always to use both Pond's Creams."

QUESTION TO MISS HERNAN:

You mean Pond's Cold Cream and Pond's Vanishing Cream? Does each do a separate job for your skin?

ANSWER:

"That's just the point. It seems to me that absolute cleanliness is the first requirement for a good skin—and I've found that Pond's Cold Cream is a perfectly grand cleanser. What's more, I love the way it softens my skin!"

QUESTION TO MISS HERNAN:

And what does Vanishing Cream do for your skin?

ANSWER:

"Well—when I'm outdoors a lot, it protects my skin from exposure. And I always use Pond's Vanishing Cream before putting on make-up. It's a marvelous powder base!"

Copyright, 1939, Pond's Extract Company

Use these 2 Famous Beauty Aids to DOUBLE your charm

BUY THIS

GET THIS FREE

Both for the Price of One!

For a limited time only, choose a flattering shade of Pond's Powder FREE (generous box) with your regular purchase of a large-size jar of Pond's Cold Cream.



A HUSBAND

GETS WISE
ABOUT
CHRISTMAS SHOPPING

HUSBAND: "Gosh, Fred! Doesn't this Christmas Shopping get you down?"

FRIEND: "No! I just put a lot of fine cocktails on my friends' Christmas trees."



HUSBAND: "Don't talk in riddles. How do you do that?"

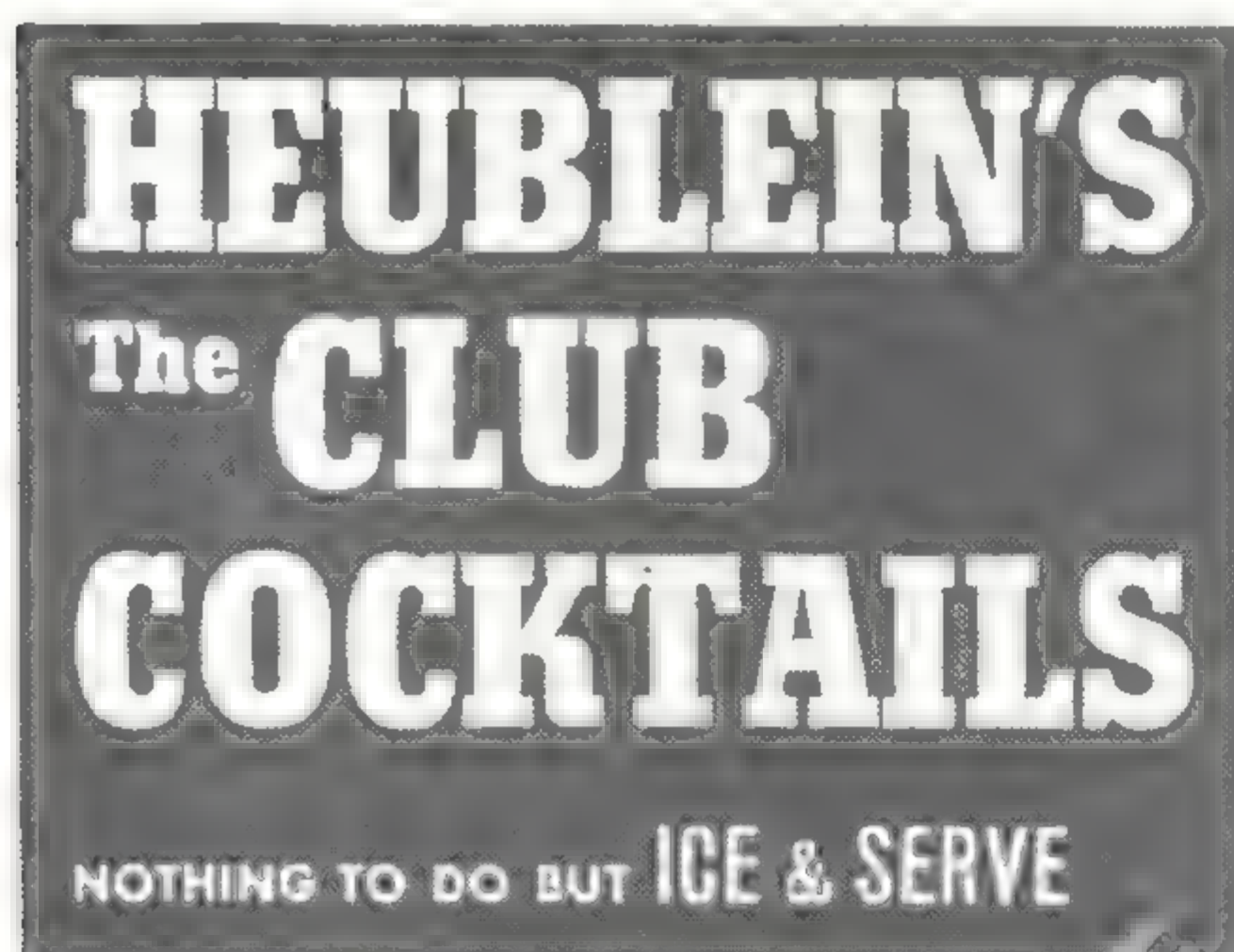
FRIEND: "By sending gifts of Heublein's CLUB COCKTAILS. They come ready-mixed in bottles."



HUSBAND: "Say, that's an idea! Anyone would be tickled with a classy gift like that."

FRIEND: "Sure! And for the best, serve CLUB COCKTAILS at your Christmas parties, too."

HEUBLEIN'S CLUB COCKTAILS are the world's finest, as fine as the best bartenders shake. Made of choice ingredients blended by long-experienced cocktail-mixers, CLUB COCKTAILS are extra-smooth, extra-flavorful, extra-delicious, extra-satisfying. These are the de luxe cocktails served on all crack trains. Convenient! Economical! What isn't used from an opened bottle keeps indefinitely.



DRY MARTINI (71 proof)
MARTINI (Medium Sweet 60 proof)
MANHATTAN (65 proof)
OLD FASHIONED (80 proof)
SIDE CAR (60 proof)
DAIQUIRI (70 proof)
BRONX (60 proof)

G. F. HEUBLEIN & BRO., Hartford, Conn.

HEUBLEIN of HARTFORD Since 1875

PUERTO RICO IS FOREIGN

(Continued from page 47) Though both may be helpful, one needs neither map nor guide. Travellers who land at the water-front need no more complicated instructions than to go straight and then bear left. In San Juan, there are no slum streets so poor or way so narrow as to hold the least danger, even that minor, unpleasant danger of being met with rudeness. The people of Puerto Rico are Spanish; they have kept the dignity and courtesy of their Spanish tradition. Those who know other islands of the West Indies are surprised at the Puerto Rican's colour—or, rather, lack of colour. White blood predominates. Though a large group shows traces of the admixture of other races, and one can sometimes see in high cheekbones, almond eyes, and lank black hair hints of long-past Indian inheritance, Negroes are conspicuously few.

SHOPPING IS A PLEASURE

San Juan's Plaza Principal is unavoidable. All walks somehow end up in it, the trolley-cars and buses all stop in it. Stores of every description open their doors upon the narrow sidewalks—those sidewalks from which polite Puerto Ricans step alertly—to their mortal peril!—to let less agile strangers safely by. Several establishments deal exclusively in the hand-made products of the islands—the embroidery and drawn linen work that are famous 'round the world, baskets, strikingly unusual string rugs that the horsemen of the mountains use for saddle-cloths.

In so ordinary an act as shopping, one at once senses some of the island quality. Shopkeepers and their dark-eyed girl assistants are unobtrusive, almost shy. No one is brusque, there is no clamour. Responsively, one lowers one's own voice. It is the first symptom of that deep relaxation that Puerto Rico is to bring, a rest of the spirit which is never touched with dullness, that leaves the mind refreshed....

From the Plaza, it is a short drive to El Morro. San Felipe del Morro (*El Morro* means simply "knoll" or hillock) was finally completed in 1606. To-day, it barracks a regiment of the United States Army, an American regiment of Puerto Rican personnel. Yet one may wander through the giant pile almost unnoticed. It is one of the memorable experiences of a lifetime of travel. The sloping hillside by which one approaches the fort is a great lawn of cool, cropped grass, nowadays converted into one of the oddest of the world's golf courses—a links where one drives with the hazard of the cliffs at one's elbows, plays through ancient moats and under bridges—where, for too-great distraction, one looks down in every direction upon views of unsurpassed beauty. The fortress itself, silent, wind-swept, massive beyond even a modern man's conception of giant building, produces an impact upon one's senses which time will never efface. Its walls, cut for the emplacement of cannon, are incredibly thick. Even the most modern shells would make slow work of them.

Not far away is the Church of San José, where men have worshipped for four hundred years. Down the hill is the Cathedral, where Ponce de León lies buried.

Near the end of the wide avenue that runs east to the suburb of Santurce is the Escambrón, one of the finest bathing beaches in the tropics. The Escambrón takes its name from a part of the ancient system of fortifications of San Juan Island. The walls of an old fort now form one side of the place. The beach is on a bay facing the north-east Trades. The surf breaks harmlessly outside. Within, enclosed by a distant boardwalk, is a strand of yellow sand backed by a grove of growing palms. There is no month, few days, in the year when swimming at Escambrón is not faultless. In my opinion, Escambrón is more beautiful than Honolulu's Waikiki, more intimate and less shatteringly glaring than any of the justly famous beaches of Havana.

Beyond Escambrón, in the suburb of Santurce, is the Hotel Condado, the finest on the island. The Condado stands in its own gardens, so close to the sea that, when the wind from the north comes strongly, the spray flicks its very walls. Before it, built among the dark and surf-torn rocks, is a tiled terrace used for dancing. The music has the boom of the sea for undertone; the moon is so close one seems to know its friendliness as never before....

The native orchestras of Puerto Rico are unique. The inherited music of Spain has been altered through centuries of isolation and coloured by contact with other races until it has become peculiarly Puerto Rican. Certain instruments, rhythms, songs, and dances are like no others in the world.

WEATHER REPORT

Puerto Rico improves with acquaintance. Those travellers who like it most are those who know it best. The climate is ideal. During the four months of winter, the average temperature is 75°. The breeze from the sea is constant. By actual count, there are more hours of sunshine in Puerto Rico than on the Riviera or in North Africa, yet the sun is so temperate that hats are unnecessary, sunstroke unheard of. In such nearly uniform and perfect weather, swimming, golf, and tennis are always available. Motoring is unique. Puerto Rico has more than one thousand miles of good highways. A main road makes a complete circuit of the island; others, superbly engineered, wind through the high mountains.

Yet the intangibles—in Puerto Rico as elsewhere—are best. No guide or page of printed words can direct you to them. Some are visual—the shadow of yoked oxen at twilight on a road above the sea...the gallant set of a bronzed horseman's shoulders as he trots his pony over a wide field from which the cane has just been cut...the moist beauty and sadness in a baby's eyes, heritage of those forgotten tribesmen of the hills, now so long gone...the plummet-drop of a pelican among the rocks beyond the Escambrón....

Other intangibles, more precious, are of the mind.... Some small knowledge of another people in a world quite different from one's own; the sense, come to very soon in Puerto Rico, of common humanity, of the inherent friendliness—it asks so little invitation—that people of other countries may discover in one another.

A Tisket A Tasket

A GAY CHRISTMAS BASKET



\$5.00



A tempting array of delightful toiletries, nestled in a handmade, copper-riveted, spruce wood basket of Early American inspiration, that she'll love for its own sake. A charming gift setting to complement the fragrant loveliness of its contents—*Toilet Water with atomizer*, *Bath Powder*, *Toilet Soap*, *Bath Salts*, and *Guest Talcum*, all entrancingly scented with piquant Old Spice, and packaged in gay, old-fashioned containers. . . . Tote Basket containing four requisites . . . \$2.50.





Cruise on the Grace Line in L'Aiglons of Fashion Approved Enka Rayon

Lazy days on the Santa ships . . . interesting calls in strange ports . . . you'll want gay clothes to interpret your carefree mood. The Enka Fashion Approved Tag identifies them as fine quality and smart fashion.



L'Aiglons are featured in the better shops . . . Left: Long full sleeves on this soft shirtwaist frock protect you from a tropical sun. Right: Hurry into this button-down-the-front leaf print for an exciting day ashore. In fine washable multifilament crepe of Enka Rayon. \$7.95 each.



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206 Madison Avenue, New York

DRINK A TOAST TO CHRISTMAS



Gilded cocktail accessories; Alice Marks. Heublein's ready-mixed Club Cocktails. Cinzano Vermouth. Georg Jensen's cocktail napkins



YOU take it for granted that Christmas drinks will be good, but a charming setting gives them added flair. One of the most important trends in current decoration is that of gilded accessories—and we have included a whole group of them among these effective trappings to aid and abet post- and pre-prandial drinks. (See above.)

At the left, above, you see the Dry Sack sherry from Julius Wile, waiting to be poured from a beautiful bubble-like decanter into spiral-stemmed sherry glasses on a silver tray—all of which are from Georg Jensen.

In the photograph above, Alice Marks' gilt-base cocktail glasses and Martini-stirrer and shaker with gilded-finish tops await the ready-mixed Dry Martini and Daiquiri Club Cocktails. The gilt-banded decanter and glasses are perfect for Vermouth (Italian or French), chilled in the ice-box.

In the photograph below appears the perfect climax for a perfect dinner—a Jensen tray bearing your choice of Benedictine, Cognac, Cointreau, and (from the four-part bottle) Crème de Menthe, Triple Sec, Crème de Cacao, and Blackberry Brandy, to be sipped from Jensen's beautifully cut crystal liqueur glasses.

VOGUE STUDIOS



Orrefors glasses, and tray; Georg Jensen. Liqueurs in four-part bottle; Leroux. Cognac, Cointreau; Browne Vintners. Benedictine; Julius Wile

NEW WAY OF LIFE IN FRANCE

(Continued from page 58) We grab our gas masks and slump down-stairs, too shocked and angry to be afraid.

One of the preoccupations of the war mind is food. Most of us have collected supplies of flour, sugar, coffee, tea, and tinned things. We are like squirrels preparing for a long, hard winter, although the markets are overflowing with food at the moment.

Our garden is ready for the winter and looks very trim and *soignée*—what a solace a garden will be in a wrecked civilization—but, when we walk there on a pleasant day, some one is sure to glance at the sky and say: this is a good day for them to come over.

We occasionally venture forth in the car at night to dine with friends in a neighbouring village. Some one has probably held forth about the varied merits and effects of concussion bombs, poison gases, and parachute armies. We leave for home openly scoffing, but in the surrounding darkness feel full of alarms and strange superstitions. As we creep painfully back home, our blue-painted lights are so dim we can scarcely see the road. The sky has never seemed so vast and brilliant, but we feel now something sinister in that overhanging magnificence.

At the end of our painful progress lies Senlis, a black mass against the blackness of the surrounding forest, lightless, silent, mysterious—bearing the scars of many wars. Soon our house, behind its high walls, looms before us, looking consolingly like an old stronghold. Indoors a wood-fire is burning on the hearth; the shutters are closed; the curtains drawn against a lurking danger. With sighs of relief, we suddenly feel as though we'd driven through the twilight of the gods to security, and, war-mindedly, we think gratefully of the old house, the thickness of its walls, the strength of its oak-timbered ceilings, the solid depth of its cellar. We settle down comfortably to listen to what is called the "war news."

Love from Lee, Eric, and Charlotte.

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it's Modern to be moderate with... **CINZANO**



ITALIAN
(Sweet)
Alcohol
15.6%
by volume

Have you noticed the *trend* toward more moderate drinking...that it is the smart thing to serve Cinzano Vermouth before meals and at parties?

So many people enjoy Cinzano Vermouth—iced—with soda. Or Cinzano, straight and chilled, with a twist of lemon peel.

No wonder. Cinzano is a world-famous vermouth... mild, piquant, agreeable. Its flavor is wonderfully different... a reason why Cinzano is choice by itself, and well-chosen when you're mixing cocktails.



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Sole Importer

SEWING FOR RELAXATION

Designs for Dressmaking



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your **A.B.Ski's?**

● Here's lesson No. 1: Be as decorative on the trail as in the ski-lounge! You can be...in WHITE STAGS...and still be dressed for the most strenuous skiing. Look for the authentic WHITE STAG Shop-Marker!

"Timberline Poplin" In-and-Out with detachable hood. Natural, Navy, Powder, Dark Green, Scarlet \$795

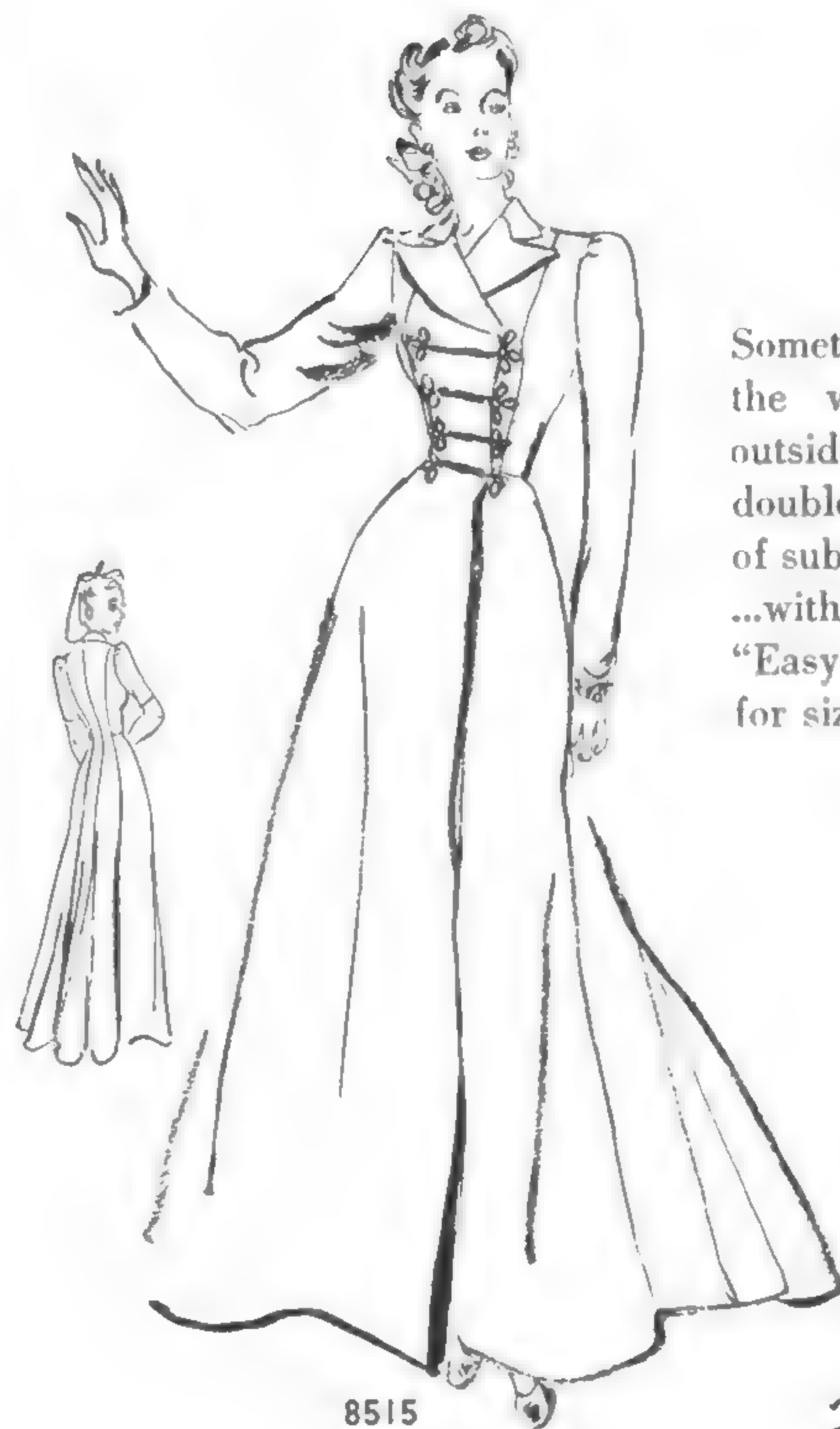
"Streamstyled" Downhill Trousers, Gabardine—"Boot-Grip" Bottom. Navy, Gunmetal, Dark Green, Rust \$995

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Something to slip into when the wind whistles coldly outside—a swinging-skirted, double-breasted house-coat of subtle grey wool, perhaps...with red frogs. (No. 8515, "Easy-to-Make"; designed for sizes 12 to 20, 30 to 44)

Something to curl up in before a crackling fire—a yellow jersey shirt-waist blouse, over black jersey harem trousers, the two bound with a bright red sash. (No. 8254, "Easy-to-Make"; designed for sizes 12 to 20, 30 to 40)



Something for dinner-at-home—a jacket, of fuchsia moire, perhaps (No. 8114; designed for sizes 12 to 20, 30 to 38), over culottes of wine velvet (No. 8412; designed for sizes 25 to 34 waist). Both "Easy-to-Make"

(Continued from page 32) William Prior's preoccupation with coaches is here indicated by the precise and delicate painting of the embroidered frills on the little girls'—must we say?—drawers (for we are talking of a period subsequent to the passing of the decorous pantalette).

BOY WITH FINCH (Page 34) The subject of this canvas is a young gentleman of unbelievable gravity and aplomb. The artist, like so many of the folk-painters of the time, remains unknown, and was probably quite untaught. Such limners, for the most part, pursued their travels in a great chaise of sorts, carrying with them a supply of half-completed portraits in which (during the idle winter months, when travel was so difficult) most of the major elements—the body, chair, hands, and hangings; everything, in short, but the visages—had already been carefully indicated and sketched in.

Such pre-painted canvases were usually made in pairs, male and female, much as the Creator made the animals. The faces of the sitters were finally painted in, during one or two personal sittings, while the figures and garments were touched up and corrected at the face painter's lodgings. The age of the subjects was, as a rule, indicated by their manner of dress; the younger women were revealed in low neck (but always on the careful side), while the older appeared in lace ruffles, cameo brooches, and satin gowns. The male sitters were usually allowed to appear in such guises as might best satisfy their vanity—double-breasted coat with a genteel white waistcoat; a uniform with gold buttons; a greatcoat and fur hat, or whatever. The price of all such portraits, whatever the sex of the subjects limned, or the costumes selected, ranged from \$10 to \$50—unframed.

PICKING BERRIES (Page 35) This canvas was obviously inspired by a desire to achieve a masterpiece in the pastoral manner of Sir Joshua Reynolds. Its artist (a New York limner) and the date of its composition are both, alas, unknown. But the pantalettes would indicate that the period was 1830.

CHILD WITH DOLL (Page 35) This image by an unknown artist (after its discovery in Boston, in 1931) was acquired by Mrs. Rockefeller and presented to The Museum of Modern Art. It belongs, unmistakably, to the Fall River School, of Massachusetts.

In some of the child portraits, it is difficult to distinguish the boys from the girls. Fortunately, the properties employed usually give us a corrective clue, since the boys are painted with masculine toys—whips, drums, toy horses, and dogs; the girls with flowers, fruits, or berries; the babies with rattles or cats; while the older children, as though shamefacedly, clutch the covers of a learned, or sacred, book.

TWO CHILDREN (Page 35) One of the best examples of folk portraiture to issue from Pennsylvania. The children here seen were probably the daughters of some wealthy Pennsylvania Dutch landowner. At any rate, with their sturdy bodies, their rounded arms

• Prices will be found on page 25

PORTRAITURE

and fruit-warm colouring, they seem to be products of a Germanic background.

For canvases of this "folk" order in America, there existed, for a period of two centuries, a brisk demand. Hundreds of itinerant artists were constantly (in the spring and summer months) appeasing the demand for such beguiling face portraits.

GIRL IN BLACK PINAFORE (Page 36) A painting on wood by an unknown artist. The girl, in her striking pinafore, is now in the collection at Colonial Williamsburg. Its author was presumably—because of the cut-out triangles on the child's pinafore, and the mechanical precision of her embroidered bodice—a furniture painter and stenciler. In those days, stencils, and similarly repetitive devices, were commonly employed in American folk painting. It should, in extenuation of the use of such artistic short-cuts, be borne in mind that there were, at that time, no forms of graphic reproduction in America by which artists could readily improve themselves; no general art exhibitions which they could attend; and no way of becoming acquainted with the work of the other painters in their particular field.

One general and progressive tendency, however, is easy to detect in American folk art: the trend away from British influences, and the slow, but cumulative perception, and appreciation, of America's background, character, and æsthetic coming of age. Such a study would probably begin with the amazing little portrait, so long at the Metropolitan, of Pocahontas (who, on her marriage at nineteen, to John Rolfe, became the first American girl to contract a brilliant foreign alliance) and, after Puritan times, continue on to the portraits, let us say, of William Prior.

It may be wondered how these roving horse-and-wagon artists became known to their clients. The routine was a simple one. Arriving at a town—Salem, Charleston, or Philadelphia—they inserted their announcement in the local journal.

One such ancient and revelatory advertisement may be cited here. It was made by a travelling face painter and silhouettist, and is dated 1783. It appeared in *The Pennsylvania Packet*, published in Philadelphia:

"John Colles, having had the honour of drawing the Profiles of many of the ladies and gentlemen in England and Ireland, takes this method to inform the gentry of Philadelphia, that he makes striking likenesses in miniature profile, at two dollars, framed and glazed. A family of four or six, in one large frame, glazed, at ten shillings each person. Specimens to be seen at the Coffee House, or at Mr. Snowden's, on the South Side of Market Street.

"N.B. Mr. Colles likewise colours plain rooms and parlours in a genteel and neat manner."

It is easy, in retrospect, to see that the work of our early American folk painters, for all its lack of sophistication and knowledge, possessed a singularly pleasing quality; a kind of charm, or spell, that derives, perhaps, from the innocent era in which such artists lived; their humility and unpretentiousness as men, and their tenderness and naïveté as painters.

SHOP-HOUND IS AN ANGEL

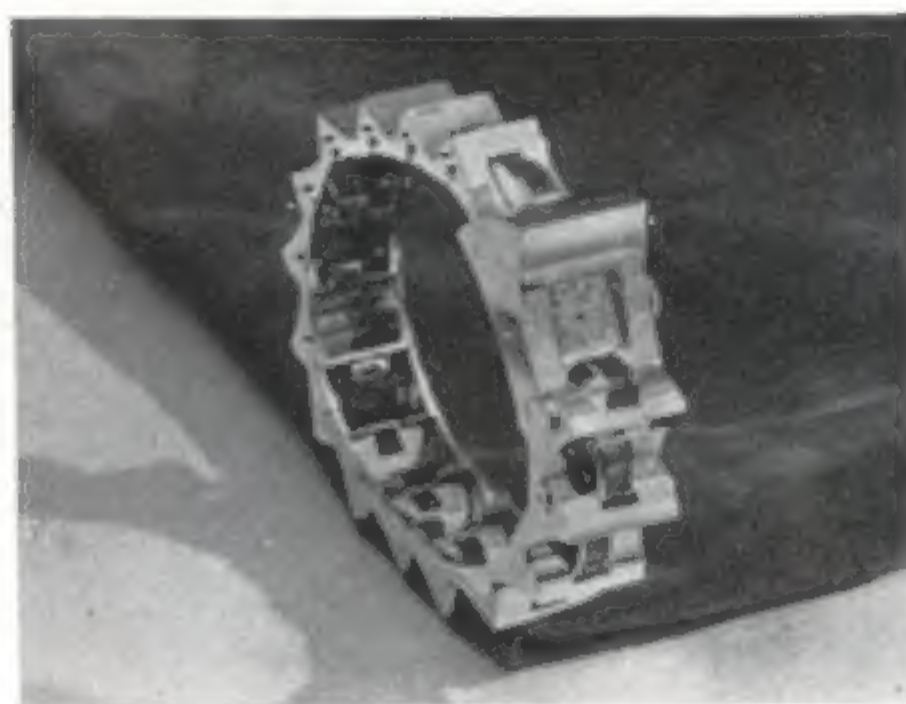


WE, being an angel, would like to reward our small angel friends for singing with us in the sketch. For the little boy—a handsome hunting-knife from Finland. Hoffritz, 551 Fifth Avenue, has quite a collection of these *Puukko* knives, with hand-tooled cowhide sheaths, and businesslike steel blades; from about fifty cents to the \$2.50 neighbourhood. We'd get a Finnish gift for the little girl, too—hand-knitted mittens in a bright Lapland design. One pair that beguiled us had triangular tips and was decorated with a black squirrel and a small red-and-black pattern. In grown-up sizes, too; about \$2.50 at Bonwit Teller.

This sentimental bracelet of gold metal is inscribed, "Because I Love You," which is the sort of thing that we like to foster. Surely you must know some gay receiver for it. Heart and chain together cost only about \$2 at Best. And there is no charge for the sentiments.



Art at Christmas: The American Artists Group, on whom you can always count for a good, ever-growing group of cards, has added a group of new artists to their contributors. We can't tell you about them all, but the inclusion of Bobri, Bemelmans, and Lauren Ford makes Merry Xmas; at the Holliday Bookshop. The Associated American Artists also have *very* fine cards. Now for the first time, they have not only etched and lithographed ones, but four in full colour, by Grant Wood, including "Wild Flowers" and "Tame Flowers." Write for a catalogue; 711 Fifth Avenue.



From Tiffany, this fabulous watch-bracelet of heavy gold links, banded together with rubies. It's the only one of its kind, made by Patek-Philippe. If we had something this beautiful we'd *always* know the time, for we couldn't take our eyes off it.

Back to reality, and fantasy at the same time—Tulsa Lee Barker has a new Christmas-tree made of bugle beads in bright colours. The limbs are flexible; about \$7. At 382 Park Avenue.

Stocking gift: the Jiffy purse, which holds pennies, nickels, dimes, and quarters, in a convenient plastic coin-rack. There's also space for bills, cards, et cetera. In a comprehensive range of colours; English morocco, or smooth or alligator-grain calfskin. A snap-button model, with one pocket, costs around \$1; zipper style, with two pockets, about \$1.50 at Lewis and Conger.

Bonwit Teller's stockings are full of Christmas. One contains soap, bath salts, and sachet in the "Old Spice" scents. The other: soap, bath essence, and a pomander-ball, from their Herb Farm Shop. The stockings are Flip-Tops, with invertible tops to keep the treasure inside. They're half red flannel, half oiled silk. Less than \$3 for the "Old Spice" one; under \$5 for the Herb Farm one.



VOGUE STUDIOS

Going South?
take Sandeze!



Seen under southern palms, the "Cape Codder" ensemble with detachable hood. Suntan denim and red plaidspun. At leading stores \$10.95

Cruise and Resort bound women want next summer's styles *now*... newest fabrics and colors like the tropics in full bloom. They insist on the "Sandeze" label for every type of recreation wear knowing they'll get a perfect *fit*, too! See "Sandeze" sportswear at your favorite store...direct from California for your every "playmood."



E. B. MYERS CO.
511 Venice Boulevard, Los Angeles

Write for name of your nearest dealer

SKIING AT SAINT SAUVEUR

(Continued from page 74) snack meals at the Pub. Every little pension is filled; every villager with a roof over his head is a hotel keeper for the season. Even the Canadian National Bank, a three-storied masterpiece of lemon-yellow rural Gothic, boasts six Victorian bedrooms. Once a simple farming village, Saint Sauveur is now a gold-mine for its natives.

You'll spend your mornings on the Marquis' hill, in ski class; your afternoons, swinging aloft on the tows of Hills 70, Fosters', and 69, or taking the trails. For cocktails, you'll meet at the Pub and order hot port. At night you'll go to the Pub again.

By ten A.M. the hill is an animated Breughel landscape. Hundreds of tiny black figures dot the white hill, naked trees etch the sky-line. Playful dogs bark at the fallen figures struggling to regain a foothold. On the nursery slopes, timid, fat mothers cluck for their scattered brood, while, high above, the cassock of a priest flutters behind him as he skis down-hill. Sleek Mercuries cry "Track!" and soar down in their stream-lined suits. Pretty girls fall and giggle; their fur-trimmed parkas lend them the cuddly appeal of honey-bears. The red-roofed coffee-house half-way up the hill is crowded with wind-burnished Adonises and apple-cheeked Dianas refueling with cups of hot chocolate.

Beginners start at the bottom and ski their way to the top. Five instructors, rugged ballet-masters of the snow, expound precisely the technique of the Arlberg school, from simple snow-plough through stem-turn to parallel Christiania. The Duke de Leuchtenberg himself takes a class. Like a swordsman on skis, he is lithe, lean, and dangerous.

WELL-EARNED LUNCHEONS

Lunch — well-earned — brings a rush at the Duke's for mousse of chicken and pâté de foies gras. At the little pensions, the tables are laid with the family's best linen. At Dr. Lapointe's, lunch has been cooked by Madame herself; the dessert is an art of feather-weight pastry, taught by the nuns in Montreal to the daughter of the house.

In the early afternoon, the village street is filled with the laughter of skiers off again to the snowscapes whitened by the blazing sun to their highest key. They take a parting look at Saint Christopher, painted on the side of a house. In large letters is written, "Whoever looks on this image shall not faint or fall to-day." Some catch on to the ropes of any friend's sleigh and skijor to Hill 70. There is a waiting line at every tow, for the dizzy ride to the heights. Down come the good, bad, and indifferent.

Five hundred shed their skis and plant their poles in the snow at Ny-marks for a welcome rest, a beer, and toasting in front of the fire before the last trek back to the village. Blue snow and a black sky are velvet backdrops for the village houses, twinkling brightly.

Should you cultivate the Leuchtenbergs' drawing-room in the evenings, you'll be reminded of playroom parties in your youth. The huge chairs and sofas are designed for lolling; even the floor

seems upholstered, so lush is the crimson carpet. Some read, play chess, poker, or a frantic game of snuff; some just lie down. Some one plays an accordion, and some dance in their stockinged feet.

One stops at the Pub for a night-cap—a blue goose (hot rum and lemon peel). A cheer leader pounds the tinny piano, and a hundred join in the chorus of "*Allouette, gentille Allouette.*"

Combed from many countries with histories in the snow are the good things which make Mont Gabriel a perfect ski lodge. Here the Marquis degli Albizzi, a cousin of the Duke, teaches skiing. A bold and passionate skier, he teaches with a stern lack of patience pupils who must be of steel nerve calibre. It is said that when he commanded an Alpine ski patrol during the World War, he could not teach the soldiers to crouch. Exasperated, he finally trained a machine-gun down the hill and sent them down under fire; in terror of being shot, they assumed the crouch position he demanded. He does not hold ski class, but helps the more expert sweeten the curve of their tempo turn, and increase the leap of the *Gelaendesprung*.

MONT GABRIEL, COSMOPOLITAN

The staff of Swedish servants are turned out in green-and-grey Tyrolian uniforms at Mont Gabriel. The two-storied stone fireplace has Russian grandeur; massive logs can stand on end. The Swedish cook makes Scandinavian buffet dishes and a Russian pile of waffles with sour cherries to be smothered in honey and cream. The architecture is Finnish; the furniture, Austrian peasant. Here you may order any drink—which is not the case in other places. (Even the Pub has a limited wine list.) And here, also, gay after-ski clothes appear more than elsewhere. The backgammon-boards are always set up; and a dog almost as rare as a platinum fox, a Great Pyrenees, lies on a rug of fur as white as his own coat.

Before you leave, pray for a moonlit night, hire a sleigh, bundle yourself in furs, and drive through the frozen picture-book night seven miles to Chiriotto's, the Italian restaurant famous for spaghetti and Chianti (sometimes venison and champagne).

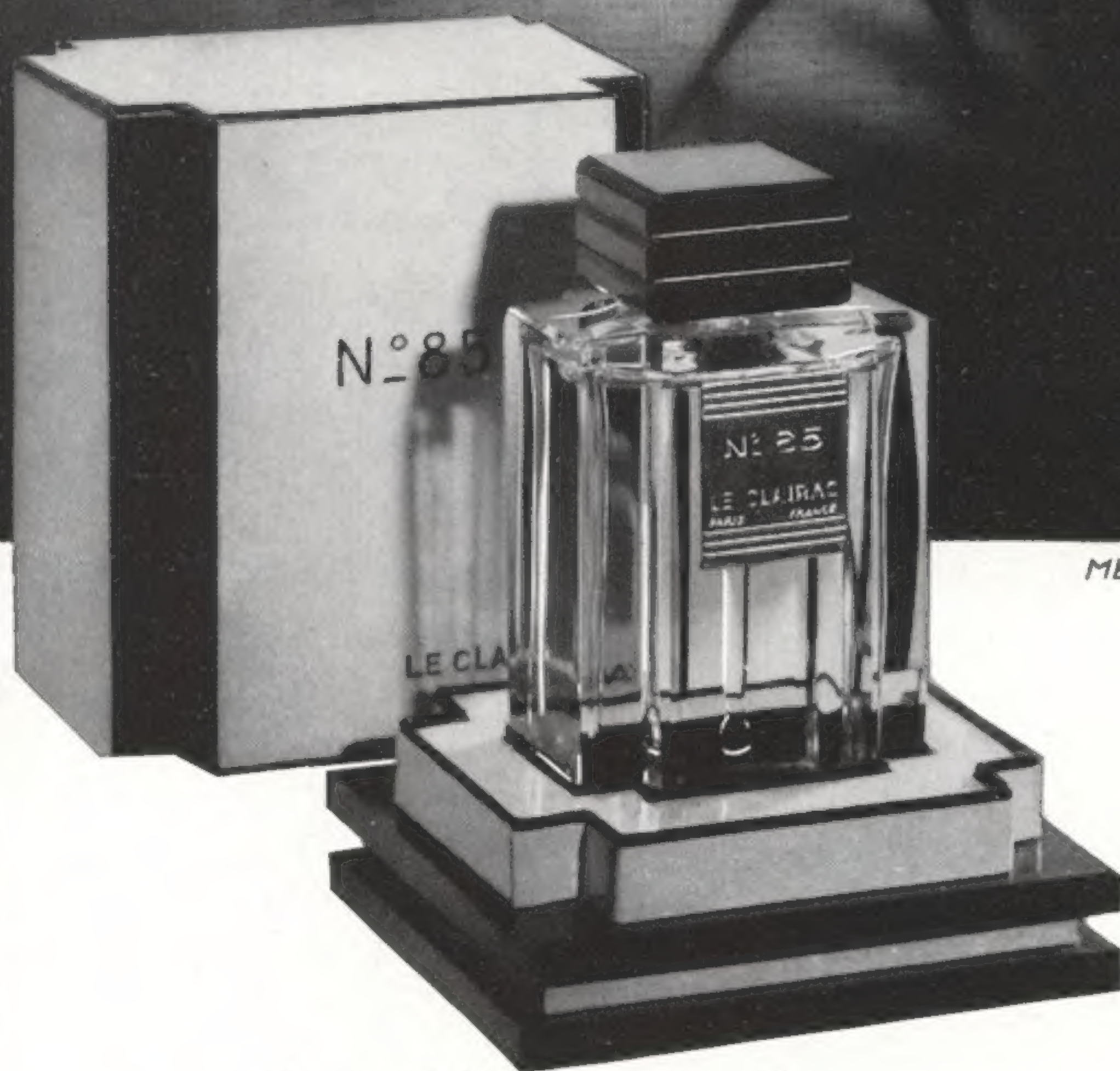
Those who have been before say: If you go up in town clothes, put on a wool scarf or parka, and galoshes, before you get off the train in the morning. A freezing dawn and three feet of snow make a town hat and high heels rather inadequate.

If you drink Scotch or brandy, take your own supply with you. Liquor licences make it hard to get these when you want them, if at all.

There is no sports shop, so come fully prepared except for such minor gadgets as dark goggles and caps.

You always get enough to eat, but if you think of bringing a Virginia ham you are sure to nibble at it late at night, between meals, or going home on the train.

The ultimate French touch is to be found on the wall of the ticket office at the railroad station. There is a sign which reads "*Défense de fumer.*" Under it has been nailed an emery paper that you may light your match.



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Among those present, you find ice-cold Coca-Cola. For when you stand in a receiving line, just as surely as when you work or play, there are times when you want to pause and be refreshed. That's when you welcome the refreshing life and sparkle of ice-cold Coca-Cola.

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